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London life



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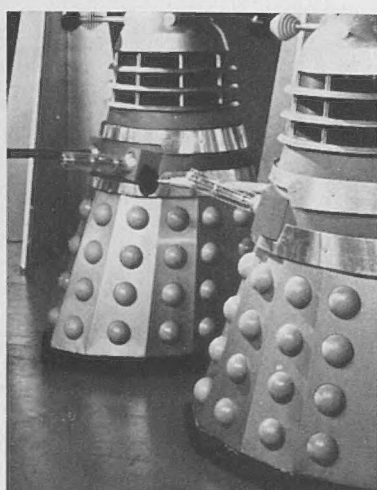
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inside london life



They're different . . . they're feminine . . . they're the clothes the women of London will soon be wearing . . . see them on page 34



Who makes money out of Daleks? James Bond? And all the other merchandising gimmicks? Read all about it on page 14



This is Peter Frankl . . . for the influence he, and others like him, is having on the London music scene see page 26



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london life

Opening on 28 February in a 9,800 square foot basement at the corner of Oxford Street and Dean Street is the world's first-ever "teenage precinct"—not just another dance club, but a miniature teen town. It will be called *Tiles*, and will have a dance floor for 1,500 people, a recording studio and five shops.

It is the offspring of two commercial radio producers, Roy Turvey and Maurice Sellar, who are responsible for Radio Luxembourg's *Ready, Steady, Radio*.

Their plans envisage—and gangs of workmen are currently hammering away to realize—a large central club area, surrounded by the other attractions. On one side, a fully equipped recording studio, where commercial radio stations can tape "live" shows and amateur groups can make demonstration records. At the end of the dance-hall, a stage only 6 ft shorter than that of the London Palladium, where live pop groups will appear every night: opening attraction is The Animals, and every Wednesday there will be a jazz night featuring Dudley Moore.

On the opposite side of the hall there will be a Beauty Bar, where the girls can not only buy cosmetics but get facials from trained beauticians.

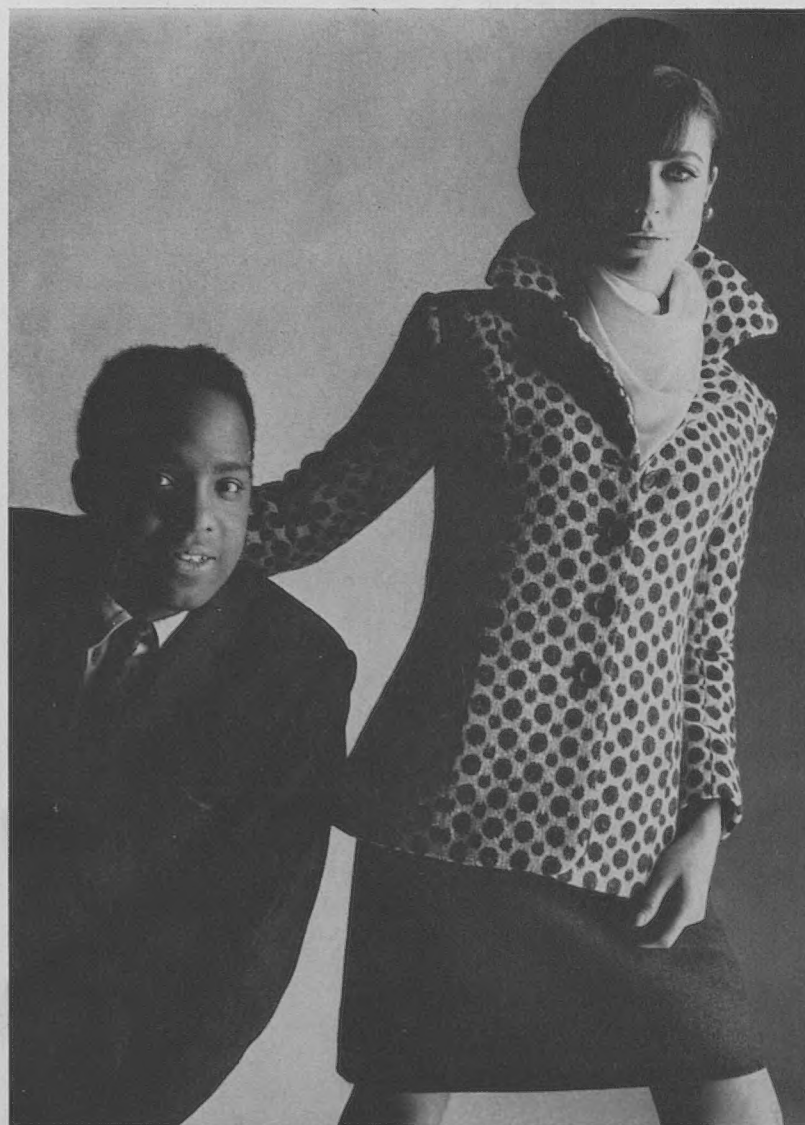
Next to that, a Coke bar, serving soft drinks and snacks: and from there one will pass into "Tiles Street", a short arcade of shops. These will include a jewellery store, a girls' boutique, a card shop, a record store and a boys' boutique.

The club will open from noon until 3.0 p.m. for lunches, shopping and a disc recital run by Kenny Everett, who is leaving Radio London to join *Tiles*. In the evening, it will open from 6.0 p.m. until 11.30 p.m. for full-scale operations. Every night, a pop celebrity will be in attendance to sign autographs—including one on a real tile which will then be stuck on the wall of the club. Given the speed of turnover in the Top Twenty, it shouldn't take long to fill the walls.

Paris plans for a soccer epic

Plans are racing ahead at the moment to make a full-length colour film of this summer's World Cup finals. Author B S Johnson has been asked to begin work on a script, and Twentieth Century-Fox have been approached to handle world-wide distribution of the finished movie.

The man behind the project, which is sponsored by the international governing body of football, FIFA, is Octavio Senoret, a Chilean film producer resident in Paris. His company, CEPAS, has been appointed by FIFA to cope with the gigantic



Just six months after leaving the Royal College of Art, American dress designer Hylan Booker has just added Saks Fifth Avenue to his customers, who include in London Harrods and Fortnum & Masons. Immediately after graduating, he took a small shop just behind Liberty's, and set out to create a range of tailored ready-to-wear clothes: "English women," he says, "really like clothes. In the States, the only look—apart from the New York one—is the College Girl look. Clothes over here are really part of the scene."

Booker originally came here with the American forces five years ago, married a Scots girl—a professional ice-skater—and decided to train at the RCA when he was demobilized. At the moment he designs, cuts, machines, sells and does the delivery himself.

problem of covering every match this summer—and therefore finding crews and cameras to make colour wide-screen film at eight different grounds. Johnson says: "Our ambition is to make something even better than the Japs did of the Tokyo Olympiad".

Sir John goes into colour

Sir John Gielgud's widely-praised performance in *Ivanov* is currently being preserved for posterity at Elstree, where the John Bowen adaptation of Chekhov's play is being shot in both monochrome and colour by ATV. Even while it was being re-

hearsed in St John's Wood, last week, angry union meetings were being held at Elstree to debate the ins and outs of studio-staffing for colour work: in the end, the technicians decided that since colour must one day come, they might as well start adapting to it.

Bahamas address of film producer (Thunderball) Kevin McClory: P O Box 007.

A pint—and a pawn ticket

The only pub in London licensed as a pawnbrokers, *The Castle* in Smithfield, has just had a face-lift. The old brown paint and anonymous carpets have been replaced by flocked wall-

papers and new carpet, and the old lamps have made way for modern imitation oil-lamps.

But the brass pawnbroker's sign remains, hanging over the bar. It has been there, it is said, ever since George IV pawned his watch there (to stand his round?) and granted the licence in perpetuity to mark his gratitude. The manager won't actually hock anything for you any more, but he will issue a souvenir pawn-ticket if you ask.

Appearing at the Blue Angel next week: The Bonzo Dog Doo Dah Band. Presumably to appeal to visitors in town for Cruft's.

For the nation—another castle

Author Sir Harold Nicolson and his son, publisher Nigel Nicolson, have just completed arrangements for their home, Sissinghurst Castle in Kent, to be taken over by the National Trust on behalf of the Treasury. It is being accepted by the Government as part settlement of the death duties attracted at the death in 1962 of Lady Nicolson—Victoria Sackville-West.

Before the National Trust will take over property they require an endowment to help maintain it: this they have received from the Nicols, who will continue to live at the castle after the take-over. Derelict when the Nicols moved in in 1930, the castle now has perhaps Britain's most famous gardens, the creation of Lady Nicolson, and has been regularly open to the public.

Due to be sold by Christie's on 1 February are some £1 notes. They are expected to fetch £2 10s each, since they are 1914 vintage, but in mint condition: smaller than present-day notes, and black in colour, they are no longer legal tender. But, say the Bank of England, if you presented one to them they would honour it—for £1.

All those bats but no play

"I believe," says stockbroker Anthony Baer, 27, "I have the largest private cricketing collection in the world." Not surprisingly, Mr Baer's flat, stuffed with cricketing memorabilia, is in St John's Wood. He has over 1,500 items, ranging from original scorebooks of great matches through 18th-century watercolours of the Men of Hambleton to modern oils of cricketers that he has had specially painted.

Every Saturday when he is in London (he tends to disappear to the West Indies, South Africa and Australia on trips that mysteriously coincide with Test series), he goes to

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SUCCESS FOR THE GIRLS IN LONDON LIFE

Not surprisingly, having been chosen by ten distinguished photographers, the London Life forecast of the year's most-likely-to-succeed models proves more accurate as each day goes by: the very first reaction to our colour spread of London's nine top girls for 1966 was an offer to them all from the producers of the forthcoming 007 epic *Casino Royale* of auditions.

Last week, news that one of our girls, Sue Fisher, had been chosen by the International Wool Secretariat as one of the *Woolmark* girls for the coming year.

Sue will feature in much of their publicity and advertising over the next twelve months, and has already done her first job for them – showing off the woollens from the current London collections, including that of Hardy Amies. On the left, she's wearing Amies' "New Cape Shape". Sue is 19, and started modelling only last November. She is now in Paris for their collections, and goes on shortly to the Lebanon for a photographic assignment. Brought up in London, she worked in the fashion department of a magazine (not this one – somewhere less perceptive) before becoming a model

SCOFIELD BY SCARFE

PAUL SCOFIELD returns to the Aldwych Theatre in the Royal Shakespeare Company's production of Gogol's comedy *The Government Inspector*. One of Britain's finest actors, Scofield is noted for his towering conception of King Lear as well as modern roles that suit the embittered strain in his style including the sharp Tin Pan Alley representative in the musical *Expresso Bongo*. In the current play he is Khlestakov, a penniless Russian fly-by-night who is mistaken for a high government officer



the Portobello Road market, where most stall-holders have standing instructions from him to look out for cricketing objects and paintings. "I hope to retire soon to concentrate on cricket," Mr Baer says: "Mark you, I've only *played* the game once or twice, and I was no good at it."

From an invitation to a Press Conference at Somerset House: "Show this letter to our Scarlet Beadle. I doubt if you can miss our Scarlet Beadle. He wears a gold braided top hat and a scarlet jacket." And has bright blue knees, I shouldn't wonder.

Telegraph to end a tradition?

For the past ten days, dummy editions of the *Daily Telegraph's* leader page have been prepared each day with a topical political cartoon in position: traditionally, of course, the *Telegraph* is one of the few papers not to run such a cartoon, merely on occasion reprinting an American one - often by Herblock. However, there is a movement afoot to modernize the paper, and the dummy sheets will soon be presented to editor-in-chief Michael Berry.



The underground revival of the farces of Georges Feydeau, started last year by ITV, and continued into this by the Hampstead Theatre Club, will get an extra boost of respectability next month from the National Theatre. Opening at the Old Vic on 8 February is *A Flea in Her Ear*, in a translation by John Mortimer: directed by Jacques Charon, it will star Geraldine McEwan (above) and, an unlikely heir to the mantle of Robertson Hare, Albert Finney.

A tail start on murders

Nowadays, publishing has much in common with shooting clay-pigeons: subjects come flying out of the butts at breakneck speed, and your trendy bookman has to get off a left and a right fast or go under to the

pacy folk down the street. Delicate talents still tap out vital prose first and seek publication after, but bread and beluga come to those who shoot first.

Elek Books, for instance, have just commissioned journalist John Deane Potter to do the book of the Moors Murders: Mr Potter conveniently has to cover the still unresolved mystery for a newspaper, and has the right experience and style for the subject, and whatever transpires at the end of the inquiries and proceedings, it's a good saleable story. Of course, someone else could still join the people-race: but Elek have a tail start.

And now it's jazz all the way

Not so long ago, the passage through London of just one jazz musician on his way to play Paris or the US bases in Germany was a big thrill; in those days, the conflict of the British and American Musicians' Unions meant no authentic jazz for Britain. For those who can still recall those grisly days (when Lonnie Donegan was a jazz banjoist, if that helps you place it) the following list may be a little hard to take. By months, the forthcoming tours of US musicians!

February: Red Allen, Ella Fitzgerald, Duke Ellington.

March: Woody Herman, Earl Hines, Thelonious Monk, Kid Sheik, John Handy.

April: Bill Coleman, and Norman Granz' *Jazz at the Philharmonic*, starring Oscar Peterson.

May: Rex Stewart, Bud Freeman, Erroll Garner, Buck Clayton.

June: George Lewis.

Bud Freeman is coming back again in October, if you can stand to hear the world's greatest tenor-saxophonist that often.

Sit vac: Piper to the Queen

If you are prepared to live in Windsor, served in the Scots Guards, and can stand commuting from Windsor to London for half the year, there's a good job going. You may have to take a few lessons on the pibroch (or bagpipes), of course, but otherwise it's a sinecure.

The job: Personal Piper to The Queen. Mr Alexander MacDonald has just retired from the job after 20 years. His replacement has been sought for over a year, but most candidates have drawn the line at living in Windsor Castle, even though the flat is rent-free. Mr MacDonald commuted from Windsor by motor-cycle every day the Queen was in residence at Buckingham Palace.

In fact, although the job is still theoretically open, someone as yet unnamed is reportedly on trial: if he

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Next week, Richard Harris (above) starts rehearsals for the stage production of *Dylan*, in which he plays the title part of Dylan Thomas: a poet whose attitude towards life and its conventions closely resembled Harris' own ("I'm Irish and I like to spend my time in pubs"). Sir Alec Guinness, off-stage a little more formal than the shoeless Harris, played it on Broadway last year, with great success.

"As far as I am concerned," says Harris, "*Dylan* is for a limited season. I must leave in June to start work for my own movie company. We're making J P Donleavy's *Ginger Man*, and Donleavy will be all ready to go by then."

Harris played the lead in the stage version of Donleavy's rowdy and bawdy book about Dublin

life some years ago. Since then he has become a very hot cinematic property—currently on view in *The Heroes of Telemark*—as well as having his nose broken seven times. "My problem," he explains, "with breaking my nose is that it's like the fastest gun in the West—you get a reputation as a brawler."

Columbia are putting up finance for the film, presumably on the strength of Harris' box-office appeal rather than that of Donleavy, who has consistently refused all film offers which suggested for a moment that he would have anything less than complete control over his script. Donleavy, in fact, wanted Harris and Harris wanted to make the film: which doesn't necessarily mean they won't shout at each other.

london life

measures up on all counts – social, musical and as a motor-cyclist – then he will be confirmed in the position. Although the wages aren't good, the Queen's Piper is allowed to take free-lance dates – always supposing they're offered.

If you've a bed to spare . . .

According to the British Travel Association, there are something like 42,000 hotel beds of all grades (exorbitant to moderate) in London. What's more, they normally expect in July that virtually all of those will be full with normal tourist and business visitors.

This July, of course, in addition to the Royal Tournament at Earl's Court, the Royal International Horse Show at the White City, the City of London Festival and sundry cricket matches, there is the World Cup. The World Cup organization expect between 40 and 50,000 overseas visitors to Britain overall, of whom some 30,000 will end up in London, if not for the London group games, then for the Final at Wembley: plus, of course, enthusiastic England supporters from the provinces, since England is in the London group.

Not surprisingly, travel agents are already booking every available bed in Brighton and Maidenhead – and may have to go yet farther out.

Move ahead for Robin Ray?

British television is not so rich in talent that ability can go long unrecognized – but it can certainly go long unpromoted. The BBC for some time have been using Robin Ray as an amiable chairman for *Call My Bluff*, a programme of stunning vacuity: unfortunately, they have apparently failed to appreciate that Mr Ray, despite his lovable music-hall breeding, is not just a pretty face.

Michael Reddington, ABC-TV's resident genius, has therefore moved in, and when Mr Ray ceases his stint as jovial interlocutor between Robert Morley and Frank Muir, he is all too likely to drift away to become a director at ABC.

Georgina plays it safe

Temporarily unemployed actresses take all sorts of jobs to fill in: but few can have Georgina Hale's insurance against the dole. She started her working life as an apprentice hairdresser with Richard Henry, and has managed at the age of 22 to complete her training both as a hairdresser and as an actress – she took three years out to study at RADA.

This summer she hopes to go to the Pitlochry Festival, and perhaps afterwards to the Bristol Old Vic: but any

time left unfilled by the theatre she spends dressing wigs. Although she maintains that "you can't be dramatic



with blonde hair," her highly professional efforts to dye her hair black didn't bring any onrush of dramatic offers.

Keeping up with the viewers

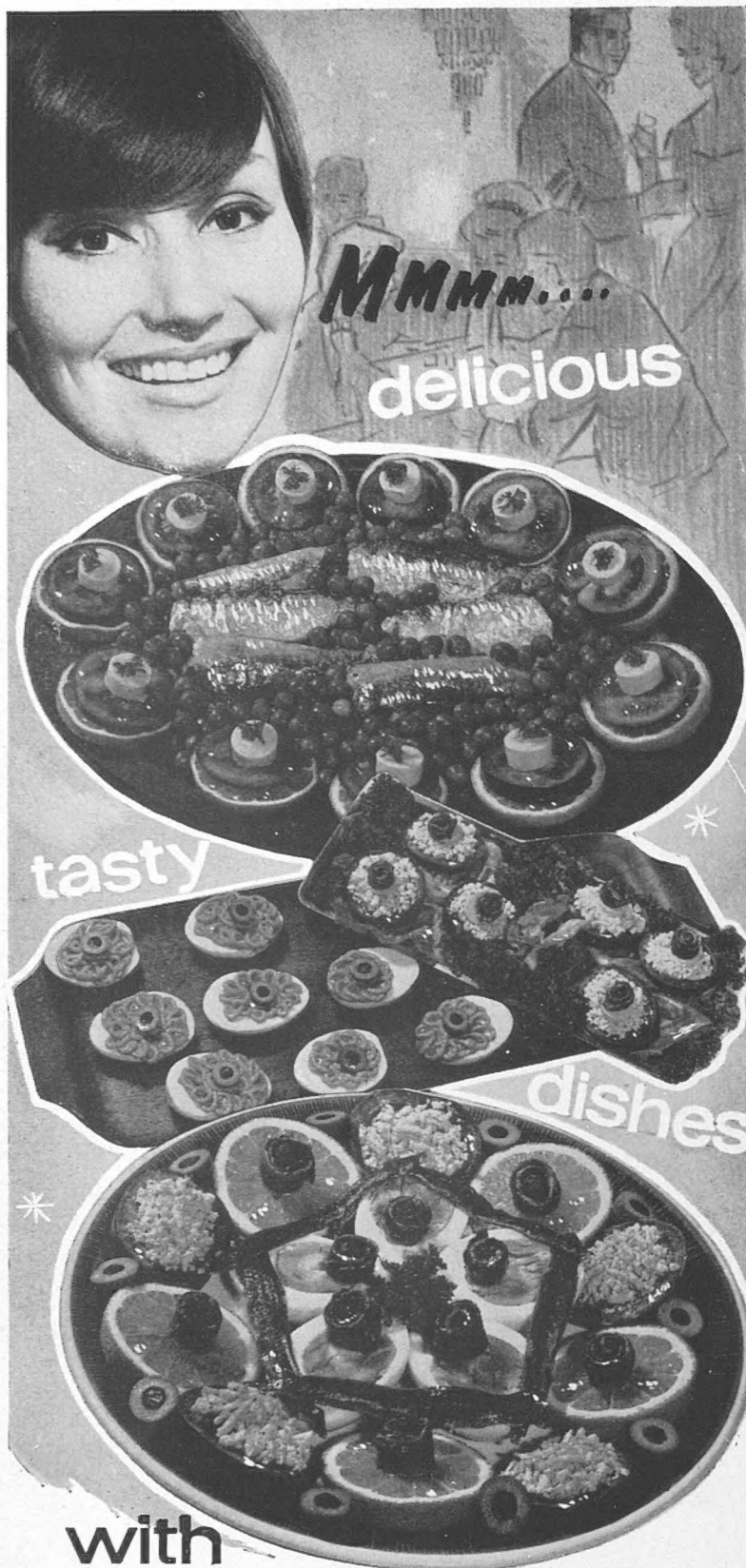
Southwark and Westminster have had Pay-TV for three weeks now – at least, about 3000 homes in the areas have; no one is yet prepared to say how many have actually switched on for any given programme, nor, more important perhaps, how many have switched off. However, for Pay-TV themselves, the answers are always available, thanks to the two computers they have installed.

Called "Price and Audience Measurement Units," the two machines tick over throughout transmission times, totting up every set switched on, and every coin dropped in a meter. If and when the company loses its present coyness, it will be able to tell the world exact figures within moments of a programme finishing.

Of course, the computers needn't necessarily bring tidings of great joy; they could also record that the whole organization was flogging itself silly for the sake of just one set – and in front of that set, some sleepy Southwarker could have abandoned all interest. However, the company assure us that "even if we have only one viewer, we will not take the programme off." They refuse to countenance a situation where even that one hardy viewer has finally gone to the movies.

An ambition like Mr Wilson's

"I still don't really understand why they took *Pickwick* off – but I am very glad to get back home." Roy Castle may not stay home very much longer, however, he is negotiating to go back to America again, this time to take the lead in the tour of *Half a*



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Sixpence, Tommy Steele's Broadway hit.

If the American management accept his terms ("I've asked the earth since I'm not really all that keen to traipse my family around over there"), Roy, with his wife Fiona and six-month-old Daniel will leave in April to play *Dallas*, Los Angeles and San Francisco, getting back once more in November. If they don't, he plans to make a 13-7 programme TV series—independently.

"I'll take a stake in the project, and host it, we'll make it in colour, and try to sell it abroad as well. It means I can come home at night and see the family; if I do clubs here, I might as well go to the States, for all I'll see of them."

After either *Sixpence* or the TV series, Roy wants to try a film: "not quick, rubbishy bits, but something good. I've been taking acting lessons, and I don't want to become another stock funny face in bad pictures." He also wants more children, and dreams of Huddersfield winning something, anything: in fact, his original ambition, like the Prime Minister's, was to play for Huddersfield Town.

BBC-TV are reportedly planning a new series to start in the Spring to be called *Adam Adamant Lives*. It will chronicle the adventures of an Edwardian dandy, complete with sword-stick, who by some strange quirk has lain in deep-freeze for the past 60 years, and is awoken to the perils of 1966 by a sexy but tough girl. Cynics at Television Centre are already referring to it as *The Scavengers*.

Out to beat the critics

Three years, one marriage and one child after *Coronet Among the Weeds*, Charlotte Bingham's second book *Lucinda* is due out in May. Now Mrs Terence Brady, wife of the actor, Charlotte is working flat out on a third book "because," she says, "the second is going to get such a bashing from the critics I want my publisher to have accepted the next one before it happens."

Coronet, of course, got its share of bashing; but it also sold very well



Charlotte: her second book is due out in May. See *Out to beat the critics*

and, since no-one believed debts could sign their names, let alone write whole books, caused a certain literary furor. Charlotte became the youngest ever guest of honour at a Foyle's lunch (she was 20), and an authority on chinless wonders, a specialization she has now abandoned. *Lucinda* is about a more adult relationship.

Thank-you —to the authors

Literary autograph-hunters should make a note in their diaries for 2 February: Hatchards', the Piccadilly booksellers, are giving a cocktail party on the top floor of New Zealand House for their ultimate suppliers—last year's best-selling authors.

So far, 25 poll-toppers have accepted, ranging from A J P Taylor to John Le Carré by way of Lord Snow, Mary Stewart and Edna O'Brien. Another acceptor is probably the most astonishing and industrious best-seller of them all, the Rev W Keble-Martin, whose *Concise British Flora* was one of 1965's greatest successes, and will probably continue to sell well for years to come. Lady Violet Bonham Carter will be there, too.

The host at the party will in fact be publisher William Collins, whose company owns Hatchards; which makes what is in any case a unique gesture of courtesy and gratitude also

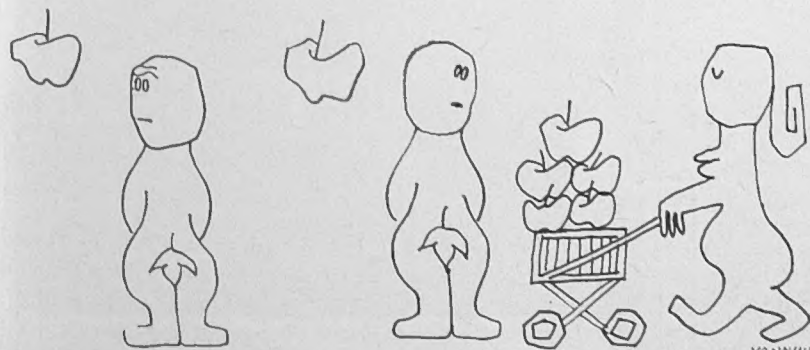
an act of great selflessness, since however well Hatchards did out of the books, Collins themselves didn't publish many of them. Only John Moore, Arthur Bryant and Hammond Innes of the guests so far announced are Collins authors.

There is a notice over an archway in Macclesfield Street, Shaftesbury Avenue, which reads: "Low ceiling. Height 10 ft 6 in. No lories over this height allowed." By the time they get through, presumably they're all 10 ft 5½ in anyway.

Over to you Mr Stacey

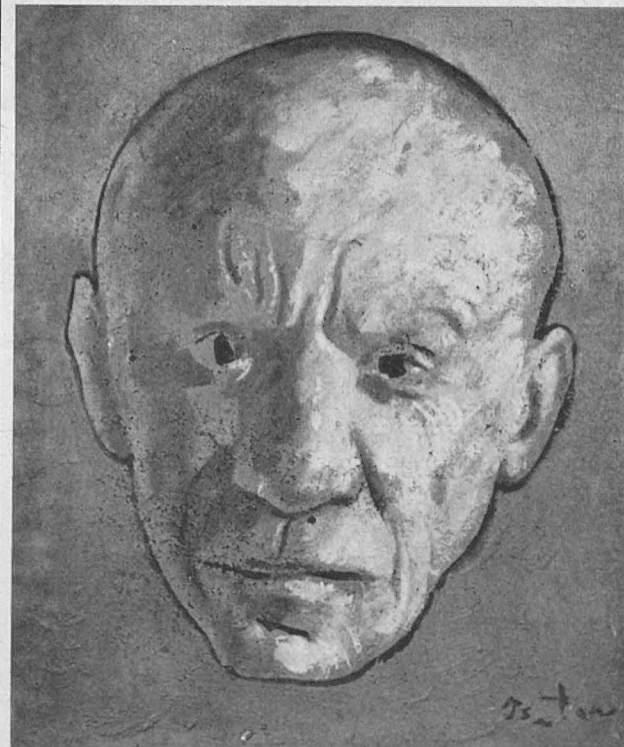
Last year the Tory candidate for highly marginal Dover, journalist Tom Stacey, got himself imprisoned in India for visiting Sheik Abdullah without permission. Much to the local Labour Party's relief, sitting member David Ennals (maj 418) finally struck back this month by being assaulted in, and evicted from, Rhodesia. Score 15 all, Mr Stacey to serve.

Adam & Eve



Beaton turns painter

Photographer Cecil Beaton talks to Cherry Ward about his new hobby — painting. But he won't give up photography, he insists



Picasso—he sat for Beaton at Antibes



Beaton at work sketching Picasso. Picture by Jacqueline Picasso

It is rare for a photographer — a clear, clean cut, black and white, angle conscious man, to become a painter. Yet Cecil Beaton has done just that and has recently turned down important offers from Hollywood and elsewhere so as to concentrate on something he has enjoyed quietly for years — painting. His first exhibition, at the Lefevre Gallery from 27 January until 26 February, is a startling mixture of intriguing faces and quick moving, muscled sportsmen in action. More interesting yet is the fact that these very recognizable figures and admirable lines of movement are a product of quick sketches while watching the television or studying other people's photographs.

"I find it important to get away from the realism of the lens," Beaton says. "Photography may not be an art but it is a talent involving aspects to do with artistry, it means good composition and a quick eye. Painting means having a holiday from myself and becoming the person who is always lurking around and whom my close friends recognize as being the real me."

Cecil Beaton has spent a great deal of this last year in his country home in Wiltshire, which he uses as a retreat to paint. "I haven't become a complete

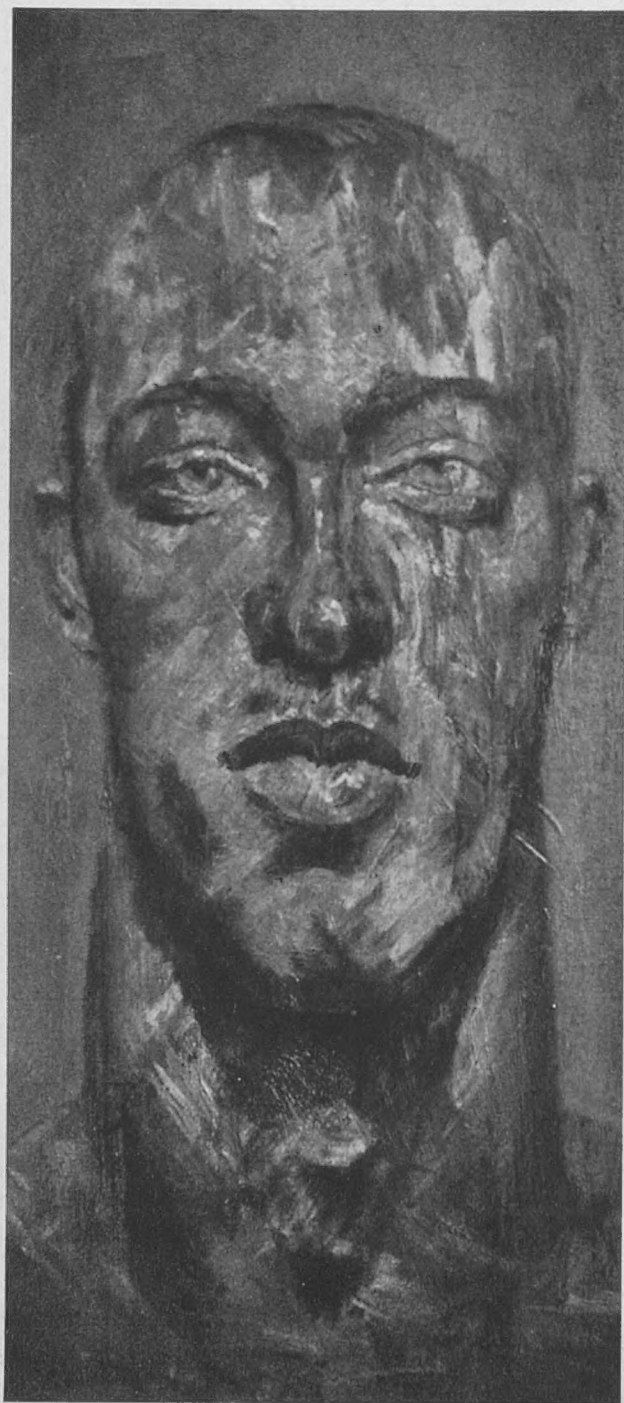
hermit," he told me. "I still see lots of people at weekends and in the evenings, but at least it means getting away from the constant ringing of the telephone. In town it is impossible to work in peace and quiet and anyway when I am in London I am not in gear for painting — too busy selling my wares! In the country I am strict and methodical. I get up early and paint for five hours each morning."

He finds that when his subjects pose for him he is apt to add too much detail, which is why he prefers to use the television rather than a presence.

"I don't want my paintings sold on my reputation as a photographer," he said firmly. "But if this exhibition goes well — everything is for sale you know — then I shall be encouraged to go on and prices will obviously go up. Nothing has been decided on yet, money is a matter for the gallery to decide."

So far he has sold a painting to the parents of David Warner. "I have painted him four times," Beaton explained, "and to my surprise they chose the least conventional one and made me happy by saying they recognized him better smoking a cigarette than in the more formal poses." Art

continued on page 12



New York Hustler: Beaton took the pictures, too



Actor: David Warner

Beaton turns painter

continued

critic John Russell was also pleasantly surprised to see what Beaton had done to him merely by watching the television. Picasso has not yet commented on the photograph of the finished portrait that Beaton has sent to him. He painted the *maitre* from sketches he did of him at his home in the south of France last spring.

There are also two paintings of that familiar figure Mick Jagger, who also did not pose. "David Bailey sent me a collection of photographs of Jagger and I worked from those," Beaton explained.

It has been suggested that the Beaton exhibition could be compared to the Bailey box of pin ups.

"This to my mind is ridiculous," he exploded. "I must add that although there were some marvellous photographs in the Bailey box, especially those of the Rolling Stones, there were also a great number I did not understand at all... I just didn't get the point. The most typical paintings in my exhibition as far as I am concerned are those of John Russell and Alec Guinness, which have definitely nothing in common with Bailey's box."

Beaton admits there are things he does not want to tackle—"landscapes for example—they bore me, yet I'd like to be able to paint them. I just don't know how to set about it.

"Society portraits—I'd hate to do that. Had I tried to paint women I would have been sidetracked to do the things I did before."

As for the future of photography, the public need have no qualms. Beaton the photographer remains and it does not seem he will be transformed overnight.

"I enjoy taking photographs tremendously and I am immensely interested in the trends and gimmicks of young photographers. I love the excitement—it's like a charade—a theatre performance... and as for the anticipation of proofs arriving..."

Painting is still a hobby.



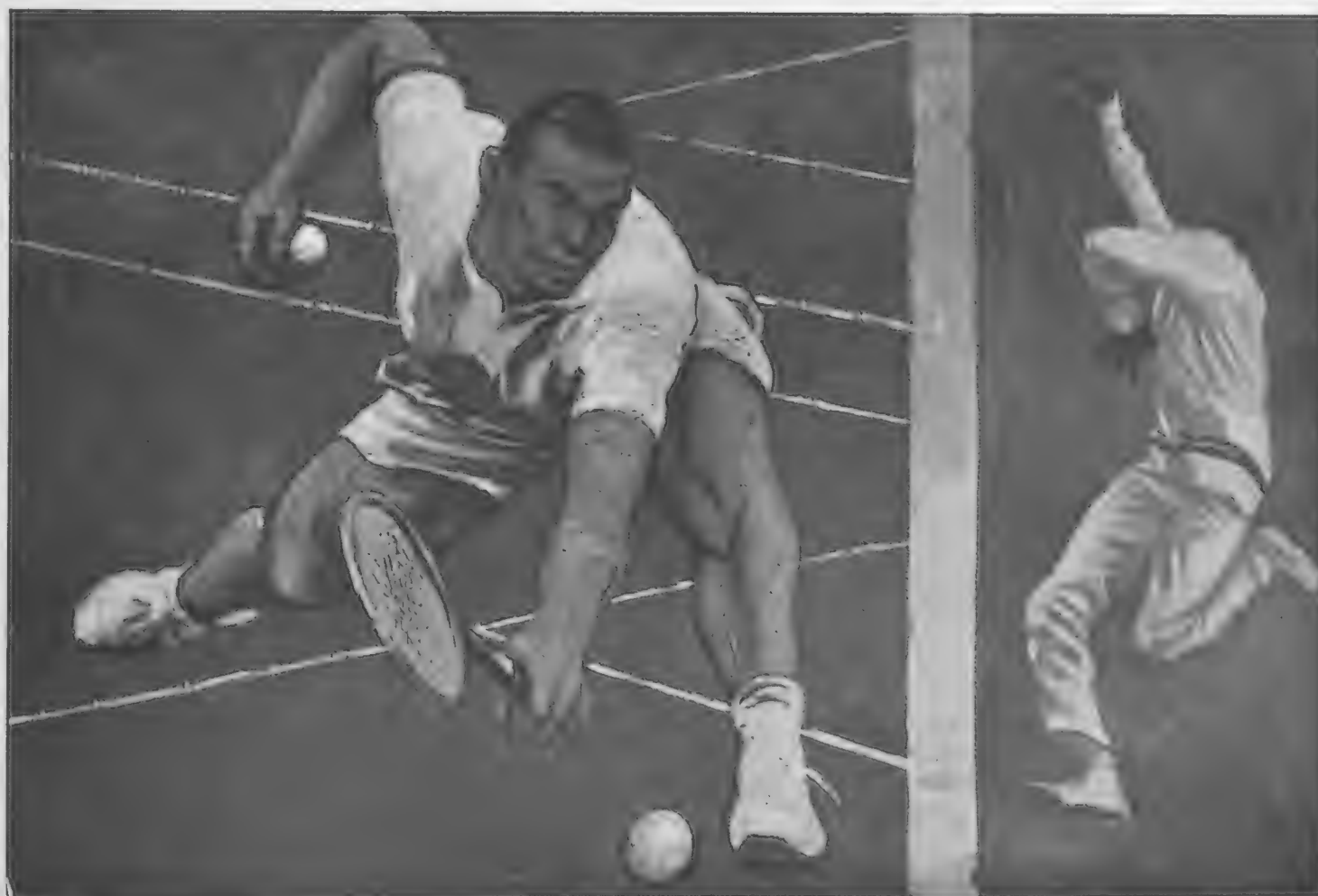
Singer: Mick Jagger of the Rolling Stones



Torsos: Beaton has been working in oils for seven years



Actor: one of numerous portraits in the exhibition



Tennis Player and (right) Cricketer

THE EARLY BIRDS

Or how to make money out of James Bond and the Daleks . . . by Llew Gardiner

Shortly after the Americans had hoisted their Early Bird satellite into space, Richard Culley, a quick-thinking young New Zealander working with Walter Tuckwell & Associates, had a minor brainwave. He launched himself out of his Piccadilly office chair and hurried off to register Early Bird as a trade name. Now anyone wishing to manufacture, say, an Early Bird worm catcher or wishing to exploit the name in any way, will have to pay a royalty to Mr Culley's firm.

In fact there has been no great rush to exploit Early Bird. Mr Culley describes the money it has brought in as "peanuts" and with commendable self-criticism says: "One should have got in right at the start and registered Sputnik." Nevertheless the £20-odd that it cost to register the name was a worthwhile gamble. It is brainwaves like this that put Mr Culley, and the organization which employs him, at the top of the character merchandising business.

Character merchandising, the business exploitation of TV series, film heroes, strip cartoons, pop groups and the like, is big, big business in America. It is still young here but is growing rapidly.

Walter Tuckwell, 52, New Zealand-born wartime flyer, started in the business at the London end of the world-wide Disney organization. The character merchants feel they owe a lot to Disney. "He pioneered this kind of work," says Richard Culley, "the agreements he drew up with manufacturers all the world over were models of their kind and made life a lot easier for the rest of us." Yet today there are those in the business who think that Disney has lost some of his snap. "The Mary Poppins exploitation was no great shakes," said Keith Shackleton of AP Films Merchandising. Shackleton, a tall, sandy-toned man who looks like a housemaster at Gordonstoun, is behind the exploitation of Supercar, Stingray, Thunderbirds and all their wooden-faced characters. He won't say how much they've

earned him, but it obviously wasn't shillings.

Everyone in the business agrees that the British toy manufacturers were slow to recognize the profits to be made from character merchandising. Says Shackleton: "When I started with Supercar five years ago I found myself knocking on a lot of closed doors, but a great deal has happened in those five years." One of the things that happened was that a part of the toy trade is now prepared to accept the idea that it is possible to introduce new lines in the middle of the year. In the past it was a golden rule that nothing new should be introduced after the Harrogate toy fair in January.

Another of the things that happened was the tremendous success of the Dalek merchandising handled by Walter Tuckwell and his Associates. This has spanned the last two Christmases and is probably the most successful operation of its type this country has ever seen. The Dalek royalties are split three ways between the BBC, Tuckwells and Terry Nation who writes *Dr Who* and thought up the name. The BBC will only say: "Our share is nominal, really. Most goes to Terry Nation." Terry Nation's agent says: "His share of the royalties this year has run into many thousands of pounds, that's all I can say. We are still waiting for the results of the Christmas rush to come in."

But these figures will be exceeded by the exploitation of World Cup Willie which the Tuckwell associates are handling for the Football Association. Something like £4 million worth of goods will flood on to the market during the summer.

Why didn't the FA organize their own merchandising? They could have done so, of course, but it is doubtful if they would have had the knowhow. Their original contribution to the operation was very square indeed – the World Cup on a Union Jack background. World Cup Willie was the lightning creation of a Tuckwell artist. He did just four draw-



Robert Fenn: in France the smart girl wears an 007 bra

ings before he arrived at the pugnacious figure which is helping to make such a lot of money for everyone.

Licence fees are usually around the five per cent mark and the exploiters usually split this fifty-fifty with the original author or the holder of the copyright. "Of course you get authors who say 'Why can't I do my own exploitation?'" Culley told me. His reaction is to say: "Get on with it, sport." They usually find that it is a more difficult proposition than they imagined. Culley has at his side a file including the name of every leading toy manufacturer in the non-Communist world.

High in the major league of character merchandising is the James Bond cult. In the past year manufacturers in many countries have paid over £250,000 in licence fees on goods ranging from 007 cologne to 007 underpants

and including a spectacular variety of toys. A million-and-a-quarter James Bond cars were sold by Corgi in this country over Christmas and in the end they just couldn't meet the demand.

Fleming sold a 51 per cent share in his merchandising firm Glyd-rose to the City firm of Booker Bros, headed by his old friend Jock Campbell, for £100,000. It has already proved itself a good investment – probably as much as £18 million – and is likely to get better. Robert Fenn who acted as Fleming's film agent now acts as agent for the merchandising business and in turn employs an extensive network of Bondsmen. These are nine promoters, 15 paid agents and 17 lawyers hard at it throughout the world exploiting the Bond business and at the same time making quite sure that no-one does any pirating. So far 102 licences have been issued. Flem-



Richard Culley and Walter Tuckwell (right): three-way split on the Daleks after a "tremendous success"

ing's hero is licensed to kill – these are licences to make money: a lot.

The pirates don't worry Robert Fenn. "In the end they usually find out that it is better to co-operate," he told me. Bond couldn't have put it better himself. Bond has gone well everywhere (in France the smart girl wears a 007 bra) but nowhere better than in America: "Business there is fantastic. Quite fantastic," says Fenn.

Pop groups would seem obvious merchandising material, but with some exceptions, such as the Beatles and Dave Clark, it hasn't worked out that way. Richard Culley told me: "I used to go along and get pushed around with the kids at *Ready, Steady, Go!* but all they had to say was 'Right, give us the money'. It's too chancy. Most of the groups don't stay at the top long enough to give a manufacturer a chance."

The merchandising exploita-

tion of the Beatles has not been an entirely happy story for them and manager Brian Epstein.

Beatles merchandising has been beset by legal actions (the biggest legal battle of all is going on in the United States now) and the Epstein organization spoke to me through their solicitors. How much is merchandising worth to the Beatles? "I can't tell you that for two reasons," said the lawyer. "Firstly I have been instructed not to and secondly I don't know." He was, however, quite sure that the Beatles have suffered quite considerably at the hands of pirates. "The trouble is that Epstein had too much to think about at the beginning," he said. "Everything was happening at once."

Pirating doesn't seem to worry the Tuckwell associates any more than it does Robert Fenn: "In a sense the manufacturers to whom we have granted licences act as

our agents," Culley told me. "The phone will ring and you'll have a manufacturer from Germany on the line saying that a rival is turning out a line without a licence. We get on to the pirate and he's usually amazed that we've caught up with him so quickly."

The merchandisers aren't really happy with their title. "I like to think of myself as an entrepreneur – a true middleman," said Shackleton. Nor do they consider "character merchandising" the happiest of phrases. "Tuck thought up the word 'fanciful'," said Shackleton, who is on good terms with his rivals ("We like him to do well – it's good for business generally," said Culley). But even that word doesn't seem quite right. "It's a nice word but it doesn't really describe what we do," Shackleton complained.

Games are an important part

of the character merchandising business. Shackleton enthused to me about a variation of Monopoly based on ATV's *Power Game*. The good merchandiser exploiter doesn't wait for the games manufacturer to come to him – he goes to the manufacturer with a fully worked out idea of his own.

In the future we can look forward to much closer co-operation between authors and the character merchandise men. Culley had the title of the BBC's new series *Softly, Softly* registered before the series went on the air. The wise author will also take advice on how he may include around his hero a good variety of symbols that will easily lend themselves to merchandising.

Keith Shackleton summed up the philosophy of this rapidly growing business: "The art of merchandising is to be in at the beginning today and to have the foresight to exploit it tomorrow."



A NEW FACE FOR TV THRILLERS

by Carole D'Albiac

Perhaps television needs a new Face. Something not quite like a Beatle, but less mature than Steed; something as colourful as Sir Launcelot, as intelligent as Maigret, and altogether more earthy than Doctor Kildare. Why shouldn't it be the elegant, intent, aesthetic face of Richard Beckett – in private life, David Buck?

Richard Beckett is the narrator-hero of ABC Television's new series, "Plays of Mystery and Imagination" which starts on 29 January. It is lavishly mounted in period costume and with expensive, ghostly special effects. The stories are from Victorian authors, altered to produce a central, linking character, a Victorian man-about-town. Of David Buck the producer of the series says: "The first programme he recorded hit me between the eyes. He's marvellously photogenic. He really does look like a desirable young man of property, which he certainly doesn't in real life."

In real life the cheekbones disappear – and you are left with the eyes and the smile and considerable charm. "I won't wear good gear for falling about on a studio floor. I'm sorry I look a bit of a mess – I've just been rehearsing an epileptic fit and foaming at the mouth." This was for Dostoevsky's *The Idiot* on BBC-2.

David Buck is very happy with television: it is not, for him a well-paid third best to theatre and films. He has played the swashbuckling Captain Hornblower, and Winston Smith in 1984. He says that "for an actor, it is wonderful to be natural, to have close-ups, not to have to shout. Television is a medium in its own right, reportage has proved that. It's good for a play which is a semi-documentary. And there is the escapist element – you can get atmosphere, special effects, and produce a beautiful play which isn't substantial enough to make into a film. It can cope with a novel in serial form, especially if it's been written in episodes, and the time is very adaptable".

Before television, he completed a healthy three-and-a-half years spear-carrying with the Royal Shakespeare Company at Stratford, and played Diomed in *Troilus & Cressida*. Before that he was known as the best actor at Cambridge – an accolade most people achieve precariously in their last year,

but which was more or less his from his first nursery production. He had a reputation for being clever and reticent – he would perfect a small part rather than sob out his soul in the juvenile lead.

Clive Swift, who was with him at Cambridge and at Stratford, remembers David as "a bit eccentric I suppose. He's got a funny, private way of behaving and one has to get used to it. He's rather witty really – very intelligent – he always struck me as being fearfully high-powered. You know, it was the Birds and the Bucks!" – John Bird, Clive Swift, Margaret Drabble, Peter Cook, Bamber Gascoigne were all contemporary products of what seem to have been vintage years.

Cambridge acting was, in retrospect, a rat race – he is relieved he is no longer expected to sit on any committees. "The happiest day of my life was when I sat on my last committee and played my last game of cricket. Now one isn't competing against one's friends, and that's what really gets the fangs out. At Cambridge I felt that one was either good or bad, and I didn't really think I was bad. Now . . . I don't think I'm as good as I will be or as I can be or may be or any of that rubbish – sometimes I think I'm bad. I adore praise, I really adore praise, but I don't set any store by it. I like it like a dog likes being stroked – I roll over for my tummy to be tickled, but I don't really believe it. I'm very bad at giving it. I find it can disturb a delicate relationship if you tell another actor he's good, and it's so difficult to say without sounding somehow patronising."

He can confuse other actors. Jeremy Brett, who stars with him in *The Lost Stradivarius*, the first Mystery and Imagination play, wasn't certain where he was with David for a long time – "he was very remote and I thought he rather despised me and this particular play, and then one time when we were all having a terrible argument about how something should be done he suddenly said 'I agree with Jeremy' and, of course, I'm devoted to him now. He was acting very small and tight – I'm inclined to rush in like a bull in a china shop – and it wasn't until I saw him on the screen that I thought, Crikey, he's good. He plays with a very tight

thread and suddenly the light comes through".

He was born in 1936, and was an only child. His father was an engineer in Vickers-Armstrong – "he moved around quite a bit and I flogged around after him and always got back to ABC". Eventually he went to Mill Hill, and read medicine because he thought that if you did that you got out of the Army. "But I couldn't do it. After being conditioned to people saying how clever I was they all started saying how stupid I was. I forget whether I funk'd it directly or obliquely, but I changed to English."

He saw Olivier's *Henry V* 50 times. As a child he invented spies to chase – "I suppose if there are brothers of the same age they tend to rush out and play football, but an only child tends to imagine things. I still invent stories about people. Then, at school I was very shy. And I read some book, I think it was Aldous Huxley, about some character who forced himself to speak in front of an audience. So I said to myself, it's now or never, and I signed up to speak in one of those dreary debates – and I found I rather enjoyed it. I suppose most people have to go through a stage of being self-conscious. But I don't think people should embarrass other people with it. Now I think I'm OK with friends and I'm OK with strangers but I'm bad at friends of friends."

It is extremely difficult to persuade him to talk about himself – if he is required to talk about himself he will do so, but he much prefers to talk about the value of television, or antiques, or photography. He took up photography, working for hours every evening, at first to save paying large fees for indifferent photographs of himself and his friends. Some have been published under the name David Eames. He paints what he calls "semi-abstracts or total abstractions". He runs half an antique shop in Camden Passage. He has what he calls "quite an abnormal few books" in his Islington flat, to which he returns mainly to collect his mail.

"I don't get very neurotic about things in general, but I get neurotic about particular things like scratches in gramophone records, and being interrupted – I really do get back to the point if I'm left to myself – and intolerance because intolerant people

bend your ears, and, of course, total waste of time, like traffic jams. I don't really get any pleasure out of sitting around doing nothing. I want to write plays, but at the moment I want to get a handhold and a fisthold in the theatre as well as a foothold."

With all this, he is always trying to catch up on his private life. "I value my private life quite inordinately. I think it should be led Mediterranean-style. Most of one's private life takes place in the evening – and for four years in rep with the Royal Shakespeare Company I never had time to build up a proper relationship with anyone. I dearly love them and I know what they've done for me but I don't want to see the inside of a theatre again for some time. I love the company of beautiful women. I need beautiful women. I don't ever want a woman to be intellectual, it is far more important that she should be beautiful and, after that, that she should be able to cook. I suppose women do complicate things. I think I understand people, I'm very interested in them, but they are always saying to me 'God, you know nothing at all about people'. If they say this, it certainly hasn't been for want of time spent trying . . ."

Maxine Audley, whom he met when they were playing in *Curtmantle*, once did an intelligence test with him – "but though his result was very, very, very high, I don't really think it's an academic sort of intelligence. It doesn't do him harm as an actor. He loathes being interrupted, he really gets violent about it, because he loses his own train of thought. So I always thought that he wouldn't make a very good professor, because they are always being interrupted. So I suppose I ought to get a notebook and write down everything I want to ask him while he's talking. He can really be as violent off the stage as Orson Wells can be on the stage. And he hates women to cry."

"But in a crisis he's marvellous – if people think he's misunderstood them, that's probably because he sets out to give that impression. I don't think he's very gregarious – he's happy with one person. And another thing that's terribly important: apart from being very masculine he's very funny, really a brilliant mimic. He can make me laugh for hours."

Experts on Their Subjects: No 2

HAIRDRESSING

by VIDAL SASSOON

The chemists have made such great progress in recent years, not least in supporting the vanity of mankind, that I often wonder what will happen tomorrow in the matter of hair beautification. It may be that the time will come when we shall take a pill to improve the growth and texture of hair – a delicious ash blonde pill, or a tasty blue-black one. Or consider the method now being developed of transplanting hair from a lush area of the scalp to a barren one. This treatment has aroused much scepticism, but I have seen it being done, and can vouch that it is effective. But it's painful, and personally I would favour the pill.

Up to recent times it has always been the men who have taken the lead in hair styles. It is the most adaptable of all the features, and has been cut throughout the ages to denote status, rank, wealth and profession, and warriors have even used it as a method of identification. But today the women have a clear lead in this field – for which, naturally, I am extremely glad.

Lots of people ask me what I like doing best, and I can truthfully say I enjoy cutting hair, mastering its eccentricities, and those of my clients, and trying to produce a shape emphasizing the personality of each one to the ultimate degree. It's a challenge, and I suppose an extension of my own personality. Different shapes for every client every week are our speciality and to do it successfully you have to be readily adaptable.

So often I hear people say that they wouldn't go to Vidal Sassoon because they don't want their locks shorn off, but I should think that less than a quarter of our clients have the short hair now so popular. The rest have their hair cut to a shape which might, with much more truth, be called the Sassoon style. For 10 years now,



hair has endured a heavy assault, with styles back-combed to a conical birdsnest and lacquered to a hard, solid mass. But brash and brassy colouring to match Madam's poodle is now all over, and woman's hair has again become her crowning glory. As such it should be nourished and cherished, like a particularly difficult house plant and it is in this that the art of the hair stylist lies.

Many people ask me where I get my ideas from. They are suggested by buildings, architecture and sculpture, which is why Sassoon styles are clean and uncluttered. But my initial pre-occupation is hair health, the

most important factor of all. There is no necessity for split ends – we don't use hacking razors – and no necessity for dandruff either, in this age of hygiene.

Only to glance at a few historical periods is enough to show the enormous advance which has been made in the care and grooming of the hair. In the England of Henry VIII the fashion was for bright yellow, and not only was intensive exposure to the sun used to attain this ideal, which must have led to violent headaches, but the treatment was topped up by applications of alum, sulphur and honey.

Between 1600 and 1645 this was the method used to dye hair black:

"Take the bark of an Oak root, the green husks of walnuts, three ounces of each; the deepest and oldest red wine, a pint; boil them, bruised and well mixed to the consumption of half a pint, strain out the juice, and add of the oyl of myrtle a pound and a half, set them six days in the sun in a leaden mortar, stirring them well, and the anointing the hair, it will turn any coloured hair as black as jet in often doing".

But just how far can one take individuality? Nowadays there's no "oyl of myrtle", but you can go round the corner to the chemist, cross his palm with silver, choose a devastating new colour from a rainbowed selection – dash home, add a little peroxide – and there are your friends, laughing their heads off.

That's where I come in. You have to go to the crimper to get it all sorted out. That's why for colour, perming and treatments in general it is always better to go to the expert.

Often it's too late to repair the damage when someone has "done it myself, at home". The number of people who come to us to create miracles after a home straightening session cannot be counted. The moral is that it's better to be safe, than sorry and bald – although it costs more. Remember this when you are next sitting comfortably under the drier.

Some of my clients accuse us of returning to the Stone Age, presumably because more and more men, disgusted by the lack of attention given by barbers in general, come to us for haircuts and hair treatment. There is even the likelihood that in the not too far distant future, men and women will look even more alike than they do now. But at least it will mean that men's hair will be neater and – most important – clean and healthy.

And who knows, it might even suit them!

Boxing in Britain is perhaps, in a strictly non-Summerskillian sense, the most primitive of sports. Primitive in its environment, its training methods and its traditions. Fighters like Dick McTaggart (*right*) still train in unventilated gyms above public houses where the sickly-sweet smell of resin, leather and perspiration blends with Woodbine smoke and brown ale fumes.

Some professionals, their loyalty to the sport's tough traditions reinforced by inverted snobbery, regard this environment as a positive virtue and are deeply suspicious of any suggestion that the sport should be emasculated by hygiene. "I train boxers, not ballerinas," growled one trainer.

But the amateurs, or Simon Pures, as they are quaintly called in boxing magazines, are making a determined attempt at purposeful modernization (apologies to Harold Wilson). Sex is one of the motivating forces.

As Mr Tom Higgs, the loquacious magistrate who is secretary of the London Amateur Boxing Association, puts it: "We lose a lot of our boys because clubs have to train them in dirty, unkempt halls, and girl friends don't want to hang about these places waiting for their lads to finish training."

Encouraged by Government support, he is pressing local authorities to provide gyms in their new youth centres where boxers can perspire in well-equipped, attractive surroundings while their birds sit downstairs sipping espresso coffee and listening to the Stones. "After a quick shower and change, the boxer can then join the girl for an evening out."

Improved training quarters for amateurs is a comparatively uncontroversial issue. But the new campaign, supported by Mr Higgs, to raise from 17 to 21 the age at which boxers can turn professional certainly is not.

Johnny Pritchett, at 22 the professional middleweight champion of Britain and twice ABA welterweight champion, described it as "ridiculous." Sipping an orange juice in the Butchers Arms in North London, he said: "Boxers mature at different ages. Some reach their peak early and others not until they are 26 or older. You can't lay down silly rules like this."

Mr Higgs and his supporters are unrepentant. They argue that boys under 21 are not generally physically or emotionally mature enough and do not have the mental capacity or experience to make up their own minds on this



Simon Pure takes a stand

This week's amateur boxing international, England v Scotland, at the Albert Hall focuses attention on the status of the amateur boxer in this country. Anthony Thomas examines the background, the fiercely idealistic competitors and the pressures that induce an amateur to relinquish his vest

irreversible decision. "The boys often don't make up their own minds - they are influenced by managers or their fathers. I know many boxers who have turned pro before 21 and then regretted it. For every Johnny Pritchett, for every Alan Rudkin there must be a dozen good amateurs who turn pro and don't make the grade."

This is a bitter blow to the amateur official who has spent eight or nine years nursing the boy up to championship class and who has an almost paternal pride in the prowess of his protegee.

Men like Frederick Poree, secretary of the West Ham Boxing Club, who has lost household names, including Billy Walker and "Golden Boy" Terry Spinks, to professional managers.

He says: "I can understand why they turn pro but I'm afraid that some professional managers approach amateurs in an underhand way. They wait until a boy is bitterly disappointed by a decision or a cut eye stoppage and then get in and persuade him to join their stable."

As a result of this brawn-drain British amateur boxing put up an abysmal performance at the last European championships in East Berlin. The Russians came away with eight gold medals, leaving one each for East Germany and Poland. Britain's share was a silver (to England) and two bronze medals (both to Scotland).

But amateur officials are convinced that if boxers of the calibre

of Frankie Taylor, Ken Buchanan and Pat Dwyer could be forced to remain in the unpaid ranks for longer, Britain would put up a much more creditable international performance.

Special "amateur" awards now being talked of are unlikely to keep amateur boxers out of the professional ring. Frankie Taylor, leading contender for the British professional featherweight title and a former Olympic representative, expresses the frustrations of several leading amateurs when he says: "The way officials looked after us on some trips was diabolical. I just lost interest in amateur boxing at 17 and the only reason I stuck it out was for when I turned pro."

Young Taylor, resplendent in a scarlet shirt, a black knitted waistcoat and corduroy trousers, is one of the most flamboyant and outspoken of boxers. A more typical reason for turning professional is put by Johnny Pritchett, who comes from a village in Nottinghamshire.

"I am an ordinary working-class boy. My father works from seven to five and my mother ran a hairdresser's up until a few months ago. I am now a married man, and I turned professional because I want to earn enough money to buy a car, a house and my own decorating business. But I am not knocking amateur boxing. I owe everything I have got to boxing. When I was 14 or 15 I was a real tearaway and I would probably have got into

trouble with the police if it wasn't for boxing."

The vast majority of the 20,000 to 30,000 amateurs in Britain have never been champions, are never likely to be champions and will wear their vests for as long as they remain in boxing. Unlike the professional code, where the number of licence holders and tournaments declines every year, their sport is in a healthy state and over the last 10 years there has been no real decline in the number of amateur boxers in London.

There are those, of course, who would ban them from ever pulling on another glove. Led by that redoubtable heavyweight of boxing critics, Baroness Summerskill, they sketch a highly-coloured (and in my experience fictitious) portrait of boxers living in punch-drunk penury after a brief period of much publicized glory. A nation-wide opinion poll showed that 70 per cent of the people in Britain regard boxing as a "healthy, worthwhile sport" while only 30 per cent feel it is "a degrading, barbarous spectacle." Among men the breakdown is 80 per cent to 20 per cent.

But Lady Summerskill and her supporters are a vociferous, sincere minority and they deserve an answer. It is provided by Dr J L Blonstein, medical officer to the ABA, who in a detailed study found that in only 3 per cent of all contests was an amateur boxer injured. The most common injury was a simple nose bleed and fractures of the limbs and injuries to other joints were rare. He discovered that boxing ranked way down the list in the frequency of sports injuries after ski-ing, hunting, motor cycle racing, Rugby, soccer and athletics.

Since then medical supervision of the sport has been strengthened considerably and as one leading amateur boxer told me: "When a boxer dies in Costa Rica it gets a lot of space in British papers, but when a motor cyclist is killed in Wigan the news is tucked in at the bottom of the page. Then there is all this guff about being punchy. Okay, so I'm not an intellectual, but then I wasn't a brainbox when I started boxing. Outside the ring my hands earn me about 20 quid a week. If I turn pro they will earn me a bloody sight more than that."

Amateur Boxing Dates:
 27 January England v Scotland, Albert Hall
 14 April London Senior Championships, Albert Hall
 29 April Senior Championships of Great Britain finals, Wembley Stadium

THE FURNITURE THEY'LL BE SELLING YOU

By Angela Ince

British furniture manufacturers are very slightly on the defensive about their relationship to the public, who tend to be a difficult, wayward lot; they demand individual designs at mass-produced prices, expect everything they buy, no matter how small or cheap, to have been made with the loving care and craftsmanship of a Chipendale, and above all insist that something they buy on a Tuesday should appear in their house, immaculately packed, around 3 o'clock on Wednesday. There is no doubt that the furniture trade has special problems as far as design, quality, and delivery are concerned; raw materials are expensive, and so is labour (in the 10 years from 1954 to 1964, while furniture prices rose 20 per cent, earnings in the in-

dustry rose by 70 per cent), and storing and delivering large, awkward pieces of furniture without damaging them require special techniques.

To put forward their point of view, the British Furniture Manufacturers held a teach-in on 18 January, as a sort of preliminary to the Furniture Exhibition (31 January to 4 February at Earls Court, for trade only). And their point of view is that by and large, the customer gets what he wants at the price he wants to pay.

A customer shopping for any object, from a stocking to a sideboard, demands, consciously or subconsciously, four things: good design, good quality, a fair price and availability. The manufacturers can put up a pretty strong case on quality and price; value for

*Furpro armchair with
reversible latex seat cushions
(washable) retailing
at about £37 10s*



money, as far as function and durability goes, is one of the best aspects of British furniture. There's no doubt, though, that design and delivery remain rather touchy subjects.

Furniture design in Britain, with some excellent (and usually expensive) exceptions, tends to be safe, traditional, and uninspired. It is easy to lay the blame for this squarely on to the shoulders of the customer. The public get what they want, say the manufacturers; most people, when they're buying furniture, reckon it's going to last their life out, so they go for the safe and traditional rather than the new, and maybe shortlived, fashion. While there is no doubt that there are still people around who feel happiest with the kind of furniture their parents had,

I personally find it difficult to believe that the people who are marrying today in their early twenties are aching for three-piece suites and curly coffee tables. Quite apart from the fact that three-piece suites, if they're going to last, tend to be rather expensive for a newly-married couple, there is nothing that ties you down to a certain style of decorating more than an identical settee and two armchairs. It seems a pity that good design can't be available as comparatively cheaply in the furniture trade as it is in the dress business; it is perfectly possible to find a dress that is twice as nice as twice as expensive dresses, but difficult, verging dangerously near impossible, to find, say, a kitchen table at £10 that is twice as nice as one at £20. This

explains the popularity of unpainted whitewood furniture; relatively cheap, usually functional and sometimes elegant, with the great plus of becoming an individual piece as soon as you get it home and slap some paint on it.

It is easy, again, to see the manufacturers' point of view on delivery dates; they say that few retailers have the space to stockpile, that they can only keep samples in the showroom, that when a customer has picked a piece of furniture, the retailer then has to order it from the factory. And they suggest that customers who want something in a hurry shop for it in March or June and July, the slack furniture-buying periods. (Most furniture is bought in spring or autumn; in spring because

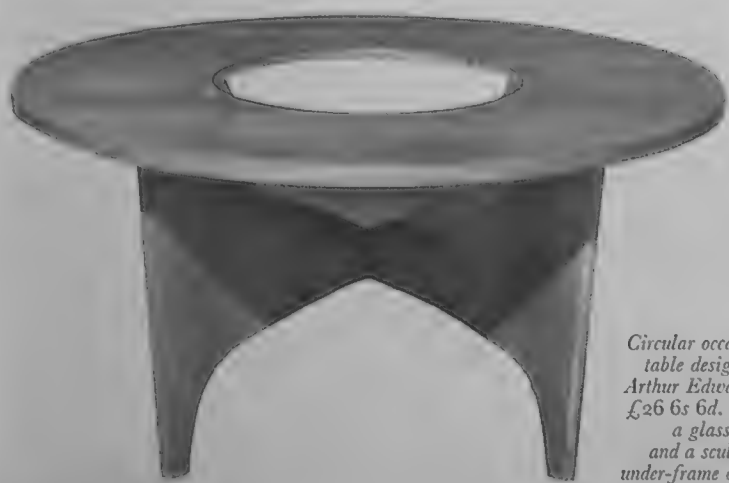
that's when people get married, and in autumn because, presumably, that's when they start thinking about huddling at home for the winter.) This may well all be very true, but all the customer knows is that it's maddening, when he's just picked one out of what looks like an acre of armchairs, to find that *that's* the one with the three month delivery date.

There are hopeful signs ahead though; more and more manufacturers are prepared to experiment with new lines, new materials, new finishes; more young designers are coming into the industry; and best of all, more customers are prepared to take a risk and buy something exciting rather than something cosy.

Pictured here: some of the new furniture that will be shown at the Furniture Exhibition, Earls Court, 31 Jan to 4 Feb



Windsor double bow bergere easy chair in polished beech, wax finished and with deep reversible foam-filled cushions. Add the matching stool and you have a full-length chaise-longue or day bed. Chair from £38. Stool £14 10s



Circular occasional table designed by Arthur Edwards at £26 6s 6d. It has a glass centre and a sculptured under-frame of teak



High back chair from the Jefferson group by Guy Rogers. Upholstered in Acrilan cloth (extensive range of colours). Price from £28



Low table with polished beech frame and a copper top. 18in high and 22in in diameter. Alternative hammered copper top £11 6s 3d. Plain polished copper top £10 5s 9d



WHAT PEOPLE ARE WEARING

Chrissie Shrimpton, wearing her fake fur coat from Biba.

Her green glasses come from Los Angeles. She is a keen
attender at the Actors' Workshop in Blandford Street

Mrs Cornwell (left), wife of John Le Carré the author of *The Spy Who Came In From The Cold*. Her pale turquoise dress comes from Galeries Lafayette

Sally Tuffin and Marion Foale (below), in their shop wearing, naturally, clothes designed by themselves. Sally's camel suit is called Hoot, Marion's is wine coloured and called Cooper



Jocelyn Rickards (above), costume designer and artist, married to painter Leonard Rosoman, seated in front of one of her paintings wearing a djellibah that she bought in a street market in Tunis for 25s, and finds indispensable whilst painting, cooking and entertaining in her studio



Marie-Jeanne Ferrier-Calisti (right) from Paris is over here for six months, designing dress materials. This coat was made for her in Paris



Helene Cordet (above) photographed in the Saddle Room. Her coat is entirely mink lined, and was made for her in London

WHAT PEOPLE ARE WEARING

Barbara Latham (below) took some calfskin which her husband, artist John Latham, was using for one of his objects, and had this jacket made. She is also an artist



Mrs David Montgomery (right) wife of the photographer. She bought her Bavarian fitch coat from "Mr A" in New York



The Marchioness of Shelburne (above) wearing a greeny-turquoise tweed suit that she designed and had made up by her tailor, Gerald Gilbert

Maite Gage (left) Spanish wife of antique dealer Robin Gage, with her daughter Dolores, wearing a rust and green tweed suit. She bought the stuff in England, and had it made up in Madrid

Maira Lister (right) who is appearing in *Any Wednesday*, photographed in her flat. She is wearing a Balmain brocade cocktail dress in blue and gold





Lady Sarah Curzon (left) moved from modelling to antiques and decorating. She works at Mlinaric & Westenholz in Lower Sloane St, and is wearing a lynx trimmed coat from Wallis

Mme Françoise Garrigues (below) relaxing in her Kensington flat in white wool/Terylene trousers by Pucci. Sweater from Paris, boots by Brevitt. Mme Garrigues is the Senior Consultant at the Hornsey College of Art for textiles and weaving. She also does freelance fashion coordinating



Judith Chalmers (left), TV and radio personality, snatching time off in her busy day to go to the hairdressers, Hugo, 71 Park Rd, NW 1. She is wearing a black suit with white mink collar and cuffs, a Chanel copy from Wallis

THE MUSIC MASTERS

They decided to live in London and made it the capital of Western music. There are a number of reasons why this axis has moved from the traditionally cultural centres of the Continent to the traditionally unmusical island in the chilly Western sea. Some moved through a dislike of changes in the political scene; some, more involved, were refugees; some discovered London as the ideal springboard to start a career; some simply live where their jobs are. One of these is Georg Solti (right) the Hungarian musical director of the Covent Garden Opera, whose impact on the operatic scene in London has been particularly potent and who is currently conducting a new production of Wagner's *The Flying Dutchman*, at the Royal Opera House . . . by J ROGER BAKER

During the last ten years London has gradually emerged as the capital of the musical world. This may seem surprising since traditionally the Briton's attitude to music has been roughly on the same level as his attitude to sex – a rather shameful appetite treated in public with studied indifference. Mendelssohn found Britain a land without song, and the label stuck.

There was justification. Between the death of Purcell in 1695 and the inception of the Edwardian years, no British composer rings any bells – Handel was, after all, a German per-versely writing Italian operas in London. And few British executives figure on the glittering roster of 19th-century performers; those who belonged to the Golden Age of singing were decisively not an English-speaking nation.

Now, however, Britain possesses at least two orchestras that can be numbered in the world's top ten; our instrumentalists have world fame, and native opera singers rank in the important houses of Italy, Germany and America.

Provincial musical life has boomed too. Not only in the major centres like Manchester (which has a strong and important musical tradition anyway) and Birmingham, but in smaller towns, in music clubs and in the universities. It's a healthy scene.

Much of this resurgence of musical activity has been pro-

moted by the presence in this country of musicians from abroad. London, even when indigenous music-making was low, was always an important centre. Sooner or later every composer, singer and instrumentalist of note appeared here. Gounod came and founded a choir, but few elected to live here for more than a few months. The emphasis was on Germany and, with diminishing importance, Paris. Royal patronage was powerful, Queen Victoria attracted the *bel canto* singers to her soirées at Windsor; the Prince of Wales supported "with unflagging interest" the first London performance of *Rheingold* (in 1882) and the Duke of Edinburgh would accompany the famous sopranos Nilsson and Albani on the violin at public concerts. Native singers – sometimes with amusingly Italianized names – performed, but the idea of a national opera company seemed ludicrous (until Sir Arthur Sullivan and Mr Gilbert did just that).

In fact, 70 years ago the musical life of London was almost entirely conducted by foreigners, and their works were so familiar that Sullivan could, in his light operas, satirize the forms used by Weber, Offenbach, Donizetti, Schubert and Verdi, knowing that his digs would be appreciated. The amount of success a modern composer of musicals would have were he to knock Orff, Boulez or Nono can be imagined.

After the pomp and circumstance of the Edwardian era and the shattering upheavals of World War One, what we call "modern" music began to be established, and the first steps towards the internationalization and ultimate democratization of the musical scene were taken. By the mid-30s England was becoming much more than a place for European artists to visit. It was becoming a refuge, and finally a home.

Louis Kentner, the pianist, came to London in 1935. "I couldn't stand it any more in Hungary," he says. "It was becoming more and more Fascist and the Nazi influence was growing. I am a non-political person but I could see what was happening. It was essential to be able to breathe and talk freely. This was the only possible country where one could live freely."

The majority of foreign musicians living in London, though not necessarily political activists, left their home lands initially for the sort of reasons Mr Kentner outlines. "There was a great egress from Europe after the rise of Hitler," he says. "Many artists had lost pre-eminence in their own country and had to start again, no longer being *grand messieurs*. It's had a splendid effect on English cooking."

The Hungarian revolution of 1956 resulted in another flood of immigrants from that immensely talented but deeply disturbed

country. Andrezej Panufnik, the composer and conductor (for a while principal conductor of the City of Birmingham Symphony Orchestra) left his native Poland in 1954. "I left Warsaw as a protest against the party control of art," he explains. Certain types of music were disallowed, Schoenberg chief among them. Panufnik understands his gesture had some effect with the administration apart from making him something of a hero-figure for the younger artists. "Many artists in need of freedom have come here during the last 30 years," he points out.

Two of the younger Hungarians in London are the pianist Peter Frankl and the violinist Gyorgy Pauk. Friends from boyhood, they have both been in England for just over four years. Both are intent on applying for British nationality: "When that happens it will be the happiest day of my life," says Pauk who is a professor at the Manchester College of Music.

Sometimes the musician is emotionally involved with his country and leaving it is painful. The Chinese pianist Fou Ts'ong came to London in December of 1958 after spending just over four years in Poland. He says: "At the moment China can afford no time for the pursuit of the arts. There are more urgent problems. Everything has to be channelled. I have great compassion for this effort

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THE MUSIC MASTERS

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which I would like to have shared. But I was in love with music and not the sort that is a mass medium, I love Schubert and Mozart. England is the only country where one can still be honest, be oneself and make a respectable living, make a spiritual living.

"London is the warmest city in the world in the most civilized way. The people are friendly but don't intrude, you can be sure of privacy. Values are not corrupted. In America for example, artists have to live lavishly to prove their position. Over there you either win or you lose. Here one can live modestly."

Weaving through conversations with musicians are the words *peace, freedom, privacy*, repeated like a charm. To define this quality, apparently possessed uniquely by London, is difficult. Perhaps the most articulate and inclusive analysis came from Georg Solti, the musical director of the Covent Garden Opera.

Mr Solti is in a slightly different position from the other artists; he lives in London because his job is there. One of the most – some, especially his secretary, claim *the* most – dynamic and active men in music, organizing a hectic life between the three points of concerts, opera and recording, Solti spends six months of each year in London.

"I hate big cities," he says. "They are anathema to the musician. But since I am not a fisherman or a shepherd – and sometimes I think it would be nice if I were – I have to live in the city. But the traffic, the noise and the smell are terrible. Now, if I had to live voluntarily in some city I would certainly choose London. I love the atmosphere and – this is a selfish reason – I must say that I have never found such a good public for music anywhere else. Also I like polite people and English manners are something special. In America and Germany everyone is rude immediately. You get over this of course, and then get down to talking, but the rudeness is there first. I really believe this is the last island of Western civilization."

Andrzej Panufnik enjoys the

peace available in England, enabling him to concentrate on composing. He lives in a spacious Georgian house by the river at Richmond; there is gracious antique furniture, modern paintings, a protean collection of musical instruments ranging from native South American wind instruments to English lutes and *forte* pianos. "My wife is amazing, she is cook, housekeeper, gardener, driver, secretary and a journalist too," he says. In the garden an old stable has been converted into a studio that any creative person might envy – cool, sparse, and its only view the rose garden.

Louis Kentner also finds peace in his Chelsea house. His studio is on the top floor, a high, light, galleried room with pianos, Venetian glass and part of his collection of Lisztiana – letters, sketches and manuscripts.

Fou Ts'ong is married to Yehudi Menuhin's daughter Zamira. They live with their baby son and two grand pianos in a top floor flat in West Hampstead. Peter Frankl, his wife and two children live in Hendon; Gyorgy Pauk and his family are currently living in a flat near Swiss Cottage but are moving into a house at Mill Hill quite soon: "I am really very happy in London," he says. Frankl finds he has been able to make friends more easily in London than anywhere else, not only new ones, but conditions allow the consolidation of old relationships: "I have known Fou Ts'ong for 10 years since we entered a competition in Bucharest. But during that time we rarely met or spoke. Now we are often together."

This social aspect of London's musical life is important and the constant stream of visiting conductors and instrumentalists can be professionally valuable if there are opportunities to meet. It was Yehudi Menuhin who suggested that Gyorgy Pauk should come and settle in London. "After I left Hungary I went to Holland," he says. "And I had played everywhere but in England."

But the most attractive aspect of London is the structure of its musical life. In the 1930s, when Louis Kentner came there, it was almost essential for a young instrumentalist to have if not a patron, at least an influential promoter. "My first years in London were very difficult," remembers Mr Kentner, "then I

met Sir Thomas Beecham in 1936 at a private house when I played some Mozart. Soon afterwards he was going to conduct a Mozart piano concerto and the soloist fell ill. He called for me. It was a great success; first I played it at the Queen's Hall and later at Covent Garden. It started the ball rolling." Beecham, Constant Lambert and William Walton were the powerful figures in those days, together with the influential patrons and enthusiasts like the Sitwells.

"Today the system is different, it is more democratized. The musical industry is big and absorbs all these people, but it is an almost mechanical progress. The new instrumentalist makes his debut at the Wigmore Hall and if he has a success and a good press, then it snowballs and he has no worries. It is possible now for a successful artist to live on England alone. Before the war Germany was the only country in which this was possible, otherwise the artist had to travel all over Europe giving recitals."

This loss of patronage, instead of stifling musical activity, seems to have forced it into wider and more stimulating channels, rather like discovering that a rose doesn't need the hothouse treatment, but will flourish happily in hedgerows. The present system meets with the approval of most young musicians. "If you have a success in London everyone hears about it," points out Gyorgy Pauk. "It is the only place to make a career, a young artist must be at the centre of things." Peter Frankl agrees: "The big thing is that if one's debut is well received you can be sure something will follow. In France, for example, one never knows how long to wait for results, which leads to an unsettled feeling."

Foreign musicians are generally delighted to discover that this country's musical life is not based exclusively on London. "Musical life is not centralized as it is in France," Andrzej Panufnik points out, "there is much of interest in the provinces, in Birmingham, Manchester and Bournemouth – their orchestras are good and their programmes often original." The English are also, apparently, open-minded about music. There are opportunities for all composers to get a hearing. Louis Kentner found that his own interest in the music of Liszt was allowed to flourish and

encouraged. He is President of the Liszt Society. Fou Ts'ong finds that in Germany there are traditions and also prejudice against certain composers.

The influence of these foreign musicians on the English musical scene is naturally wide and persuasive, sometimes sensationally obvious, sometimes quiet and unobtrusive. Many of them – like Gyorgy Paul – teach. Perhaps the most exciting teacher is Yehudi Menuhin. He lives in Hampstead (his wife is Mrs Louis Kentner's sister) but has opened a special school at Stoke D'Abernon in Surrey. "Recently this country has become extremely short of violinists," he says. "There is a lack of interest in stringed instruments. It was to correct this that I opened the school. The children who come here are not little geniuses. We have fairly rigorous entrance standards and a massive waiting list, but what we look for is special aptitude which does not necessarily mean the child is special. Often we accept a child who does not do at all well in the audition simply because we feel something is there."

Menuhin takes a master class with the children each week he is able to (like the other top-flight musicians he has a travel-packed schedule of concerts and recordings). Later he hopes to include other instruments, apart from the stringed ones. Menuhin's other activities – at the Bath Festival, for example, and his interest in the liaison between classical music and jazz – are well known.

Another spectacular transformation has been wrought by Georg Solti at the Royal Opera House. He took over as musical director of the opera in 1961 and soon a widening of interest in the choice of operas was noticed. This culminated in last year's controversial production of *Moses and Aaron*. "This was the achievement of which I am most proud," he says. "We were all most terrified of it." The chorus began learning the complex score nearly two

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Fou Ts'ong, the Chinese pianist, came to Britain in 1958. Previously he had only played behind the Iron Curtain. Now he is settled here, married to Yehudi Menuhin's daughter. "This is the only country where one can be true to oneself", he says





THE MUSIC MASTERS

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Louis Kentner (above and a close-up of his pianist's hands, right) was born in Hungary, came to London in 1935 to escape mounting political tensions in Central Europe. Life was not easy for a young soloist 30 years ago, but

Sir Thomas Beecham was impressed by Kentner's Mozart technique and encouraged him. Kentner lives just off the King's Road, feels that the invasion of foreign musicians into London has done wonders for English cooking



Yehudi Menuhin lives in Hampstead but has his own school at Stoke D'Abernon (right and top) where he takes a special personal interest in talented young string players. "No-one is particularly interested in stringed instruments

these days", he says, "and I hope to remedy this". American-born Menuhin is possibly the most international of musicians, has instituted festivals, promoted visits from Russian artists and commissioned contemporary works



THE MUSIC MASTERS

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years before its appearance, but the first night put London's major opera house in a pre-eminent position immediately. "But what is equally important while I have been here," Mr Solti asserts, "is that I see with great joy that when we put on an opera with an all-British cast the house is not empty. This is *new*, it wasn't so. But I do not believe in casts of one nationality, this isn't possible any more. The old 19th-century rule of Germany and Italy as the only centres for opera has all changed. You cannot do it with a single-nationality cast – not even Italian." Consequently there are usually one or two guests in

important productions, but it is basically to Solti that British singers owe their position in the world picture today.

English music still faces tremendous difficulties, notably on the vexed question of subsidies for orchestras. This partly explains the safety and repetitiveness of the programmes that everybody commented on. With only one rehearsal it is impossible to learn and achieve a viable interpretation of a new work. But the English orchestras are highly regarded by the instrumentalists who work with them. Solti, who has conducted every major orchestra in the Western hemisphere, feels though that it is part of the internationalization of music: "There are about 10 spectacular orchestras in the world and in the list I would include two British ones – and that is good. People often say how marvellous the

American orchestras are, but I would think that between the highly professional Philadelphia, Chicago or Boston orchestras and the London Symphony Orchestra there is far less difference than some people think. Second-rate orchestras are always the same too. I listen to my performances on tape and I get about the same sound picture I had in my mind with all orchestras."

The immigration of musicians from abroad into London is quite heavy; the famous soloists and conductors represent only a small part of the number – the others take up teaching or prefer a career as a member of an orchestra. And there is work for them. And while this country retains its mental freedom and while music-making flourishes – not only in London but in the provinces too – the influx will continue to this last bastion of Western civilization.

Hungarian artists pianist Peter Frankl (above) and violinist Gyorgy Pauk (above left) are both 29, played duets together as childhood friends. They both came to England just over four years ago, both feel London is the only place a young soloist can get off to a good start

Polish composer and conductor Andrezej Panufnik (right, with his wife Camilla) was principal conductor of the City of Birmingham symphony orchestra from 1957-59. He lives in a spacious Georgian house at Twickenham; in the garden a stable has been converted into a studio containing a desk, a piano and a clever architect's desk his wife bought at a country sale





This is what Viva Maria is going to do to the woman about town

Feminine girls are back again with frills and waists, romance and much more prettiness. The film *Viva Maria*, starring Brigitte Bardot and Jeanne Moreau, will be released in London next month and inevitably it will influence a movement away from the Booted, Betrousered, Short-Back-and-Sides girls. Already manufacturers seem to have got the message. Here are clothes you can buy in the shops now—some directly reflect the period in which the film was set, some you can put together yourself to create the same effect

Left: How Jeanne Moreau and Brigitte Bardot appear in the film



Demure and delicious (right). Candy-striped cotton evening dress with broderie anglaise ruffle around the neck, by Deborah Newall. 17 guineas at Harrods, available March. The plum coloured velvet slippers cost £3 19s 11d from Kurt Geiger and the pink stockings 7s 11d at Fenwick. Earrings approximately 5s at Harrods and Dickins & Jones

Open weave straw hat (left), 3 guineas to order from Herbert Johnson, worn with a mustard belt which has an antique enamel buckle, 4 guineas at the Yellow Room

Harrods, Knightsbridge, SW 1 (SLO 1234)
Kurt Geiger, 95 New Bond St, W 1 (GRO 2707)
Fenwick, New Bond St, W 1 (MAY 9161)
Dickins & Jones, Regent St, W 1 (REG 7070)
Herbert Johnson, 38 New Bond St, W 1 (MAY 0784)
The Yellow Room, 42 Elizabeth St, SW 1 (SLO 2607)



All the clothes on these pages are complete in themselves, but for an ultra-Viva look, find authentic accessories, or really good fakes – like the Edwardian boots and boa left; from the romantic to the practical. Compulsive treasure-hunters will be in their element scouring the street markets for bits and pieces like the Art Nouveau buckle on the hat on page 34

Edwardian boots and
boas – smooth, sexy
leather and feathers for
the night-time Marias.
The boa is from Fortnum
& Mason and costs
35 guineas. White boots
from Kurt Geiger at
15 guineas. White tights
at 23s 11d from Gamba.
Black boots 12 guineas at
Mondaine

Fortnum & Mason,
Piccadilly, W 1 (REG 8040)
Kurt Geiger, 95 New
Bond St, W 1 (GRO 2707)
Gamba, 46 Dean St, W 1
(GER 0704)
Mondaine, 63 Knightsbridge,
SW 1 (BEL 6904); 109 New
Bond St, W 1 (MAY 6439);
59 Golders Green Rd,
NW 11 (SPE 3899)





Viva Maria at the double.
Left: cool and romantic
in black and white. Long
black velvet skirt,
16 guineas at Harrods
from a selection, pretty
white silk ruffled shirt,
also from Harrods, about
10 guineas. Black patent
ankle strap shoes from
Charles Jourdan,
9 guineas. The only
colour is the pale pink
rose on the black moiré
belt, 4½ guineas from
Paris House.

Right: Black high necked
dress in georgette, with
white lace trimmings to
long cuffs and neck,
18 guineas at Annacat.
White patent shoes from
Jourdan, 9 guineas.
Black hoop earrings by
Adrien Mann, about
2 guineas at Harrods.
Tights, 23s 11d at Gamba

Harrods, Knightsbridge,
SW 1 (SLO 1234)
Charles Jourdan, 10a Old
Bond St, W 1 (HYD 0871)
Paris House, 41 South
Molton St, W 1 (MAY 5065)
Annacat, 23 Pelham St,
SW 7 (KEN 0586)
Gamba, 46 Dean St, W1
(GER 0704)



Colour for evening tied up with a big floppy bow. Fuchsia silk tucked shirt, about 7½ guineas from Harrods. The skirt is canary yellow moiré with slit pockets, 37 guineas at Harrods from a selection. The lilac chiffon scarf also comes from Harrods, from a selection. The earrings are Christmas baubles, from Woolworths

Harrods, Knightsbridge, SW 1 (SLO 1234)

Night time flattery - ribbon and roses. Make your own choker or buy one like this (left) in dark green velvet with a white rose, from Paris House, at 1 guinea. Seen with a white tucked-lawn blouse with thick cotton frill at neck and wrists, from Mexicana, 8 guineas

It all adds up. Take a navy wool skirt, £3 19s 11d, by Gor-Ray at John Barkers and Gamages, a pale lilac silk shirt, about 6½ guineas at Harrods, tied with a navy and white check silk bow, £1 11s 6d from Paris House. Viva! The Mexican panama comes from a selection at Herbert Johnson, about 6 guineas, the navy hoop earrings (we changed the colour of these) £1 5s 6d at Fenwicks. Worn with navy ankle strap shoes, 9½ guineas from Charles Jourdan

Paris House, 41 South Molton St, W 1 (MAY 5065)
Mexicana, 89 Lower Sloane St, SW 1 (SLO 3871)
John Barkers, Kensington High St, W 8 (WES 5432)
Gamages, Holborn, EC 4 (HOL 8484)
Harrods, Knightsbridge, SW 1 (SLO 1234)
Herbert Johnson, 38 New Bond St, W 1 (MAY 0784)
Fenwick, New Bond St, W 1 (MAY 9161)
Charles Jourdan, 10a Old Bond St, W 1 (HYD 0871)

Pretty feminine these party pants. Pale blue cotton with tiers of crisp white broderie anglaise around the knees, part of a three piece, by Thocollette at Chic of Hampstead and Civil Service Stores. Pants cost 5½ guineas

Chic of Hampstead, 74 Heath St, NW 3 (HAM 1544)
Civil Service Stores, Strand, WC 2 (TEM 1212)



Problem Limited, 20 Grosvenor Gardens, SW 1 (TAT 8181)

It costs only five guineas a year to become a member of the Problem Club. Then, once you have joined, you can dial their number any time of day or night and they will cope with whatever particular current problem is troubling you – within just about practical reason. Basically a household service – you dial them when you want a plumber, carpenter, electrician or any form of 'little man' to come round and do household repairs and they will send one of their approved tradesmen. Any complaints about the work done or price charged can be referred back to *Problem* who will iron out the difficulties on your behalf. Also run a 24-hour service for all emergencies – plumbing repairs, electrical repairs, TV repairs, heating – and baby-sitting (you can 'phone them late at night in a crisis and they will get a baby-sitter for you at probably the lowest rates charged in London – 4s 6d hour night fee, 5s in daytime).

List of things they say they can do on members' behalf are endless, but include obtaining next-to-impossible theatre tickets (charge normal agency fee and can usually obtain them when all your other sources have failed); organize household shopping – or buy presents on your behalf and send them off if you give instructions on how much you want to spend etc; arrange house and flat spring-cleaning at half-day's notice; arrange catering for big and little parties, building, decorating, accommodation and hotel problems, car hire . . . also run an excellent discount service for members which includes special insurance rates and cut prices on household appliances, carpets, furniture, wines and spirits etc. (up to 20 per cent)

One Number.

329 Horn Lane, W 3 (ACO 8741)
Costs two guineas a year to become a member, and director Mr. Roland Jones claims that *One Number* is to the householder what the automobile organizations are to the motorist. He started up the service in 1962 with the theory that the public has been taken for a ride by the 'little man' too long – he aims to provide workmen who do the job properly at the right price, the most efficient way, and at the time when the work needs doing instead of two weeks' later.

One Number runs a complete household service – i.e. getting in the right man to do the right job, and an added attraction is the free emergency service – will send round plumber or electrician in the middle of the night who will do up to one hour's work for you free of charge (this also applies to emergency obtaining of medicines). Fringe benefits include an information desk which offers free advice and information on entertainment, theatres, cinemas, shops and stores, tours, timetables etc; free personal liability insurance for £100,000; and a Housekey Protection Service – they supply members with a special key identity disc, and if they lose their keys *One Number* pays 10s reward to the finder who returns them to the office –

member gets keys back with maximum security.

Also organize a discount buying scheme with up to 20 per cent reductions on household appliances, furniture, bicycles, scooters, cameras, driving lessons, cars, tyres etc. and wines and spirits at wholesale prices. Also discounts on household and personal insurance policies.

Member pays the workmen direct when they come to the house and the contractor pays the commission to the organization – not the customer. They keep a personal file on every member, so if he wants the same workman again they have a note of it.

London Household Service, 248/250 Lavender Hill, SW 11 (BAT 2106)

Founded in 1962 by young couple, Olive and Mary Ann Baxter, who got weary of tracking down workmen who never turned up, and when they did carried out work badly. LHS have their own plumbers and electricians and also keep a register of reliable tradesmen for any type of household requirements including decorating, building work (find architects etc). Telephone is manned day and night and they too run a 24-hour emergency service. Will take on any householder in the London Postal district – subscription costs two guineas a year, or 35s if you pay by bankers' order.

Run discount service which includes up to 10 per cent cash discount on most brands of household furnishings, fittings, carpets and electrical equipment and many makes of motor car; large insurance discounts for members through Lloyd's brokers, wines and spirits at wholesale rates and free delivery of highest quality paints at substantially below normal retail price.

Samples of ways in which they have helped members: helped out host who lived on tenth floor of block of flats when lift broke down half an hour before party was due to start – lift was working by time first guest arrived; rushed to rescue when member dropped highly valuable ring down bath; were on the spot in minutes when scantily-clad member got locked out of house while collecting milk.

Brides Service, 12 Regent's Park Road, NW 1 (GUL 8280)

Run by Mrs. Robin Slee who performs the same service for brides as a travel agent does for tourists. Has on books comprehensive list of recommended caterers, printers, florists etc and will advise bride-to-be on where she should go for any aspect of wedding paraphernalia, where she can hire a hall, printers to go to, firms that give discounts, photographers, car hire firms, where to get a trousseau etc. Also advises on financial aspects – like saying how many guests could be budgeted for on a certain amount of money. No charge is made for the service – Mrs. Slee gets her commission from the firms she has on her books, but she does stress that she can only help out on advising on catering for bigger weddings – with guest list of 100 and over. Office open for inquiries from 8.30 a.m. – 2 p.m.

Food Information Centre, 5/7 John Princes Street, W 1 (HYD 1141)

If you suddenly find you are in a panic because you have 20 guests coming to dinner and can't think what to make for them on a limited budget . . . or you have put too much salt in the soup . . . or your heart has sunk as low as your soufflé, you can ring through to the Food Information Service who have a staff of qualified home economists who will give you free advice on what to do about the particular problem. In fact they will answer any queries you have concerning any aspect of food – its preparation, storage, serving, how to plan a menu, what food is in season, what is the week's best buy etc. They will advise you on how best to stretch your food budget, suggest menus for a dinner party, asking you first how much time you have and how much per head you want to spend.

Proud claim is that the only inquiry they were not able to help with was when a large lady, dressed in funereal black, called in for information on how to make a Bombe Alaska that really exploded! Office open from 9–5 weekdays for telephone and personal inquiries. Closed on Saturdays.

Grace Slater (Shopping Consultant), 29 Abercorn Place, NW 8 (MAI 6215)

Will undertake to track down any shopping item on your behalf in the silver, objets d'art, jewellery, antique furniture (and modern) sort of category. Shopping service is free (she has a file containing over 1,000 shops and dealers who pay her the commission for bringing in an order) but Miss Slater does stress that she doesn't undertake ordinary shopping items or goods that can be purchased in regular big stores. Whole point in her service is to save you time and money in hunting for a difficult object . . . she will aim to track down a selection from which you can make your choice. There is never any obligation to buy.

Miss Slater can also help if you want to buy a pedigree pet, if you want advice about interior decoration, catering, where to buy a trousseau, who to call in to do the flowers for a party, etc. Also runs a brides' shopping service – bride gives her a list of presents that she would like, and would-be donors are recommended to contact Miss Slater who will advise them where they can get the objects on the list and what has been bought already (in such cases Miss Slater will split her commission 50/50 with the bride-to-be).

Norma Skemp and Partners, 31 Queen Anne's Gate, SW 1 (WHI 9711)

Specializes in social and secretarial services – will find a temporary secretary for you or furnished office accommodation for any period. Organize printing and duplicating, translating, interpreting and verbatim reporters. Also can arrange to take charge of affairs if you go away – pay bills, deal with correspondence, etc. The 'social' side of service includes organizing baby-sitters, escorting children to and from school, airports, trains etc.,

sending someone round to do shopping when you can't get out of the house, cook meals. Will do a telephone answering service on your behalf and also an accommodation address service.

Office open from 9–6. Out of office hours a telephone answering machine will take down messages so your query can be dealt with first thing in the morning.

Hotac, 93 Baker Street, W 1 (WEL 2555)

Service that can take the problem out of tracking down hotel accommodation in the London area (and indeed, throughout the country). Service is free to those making bookings from London or abroad – but charge 3s per head if booking is made from outside London area.

Run two sorts of services – one for advanced booking and one for bookings made by people on arrival – and they can find you hotel accommodation from a minimum of 30s a head bed-and-breakfast.

Office hours are summer: from 10 a.m. till 10 p.m. Mon–Fri; Sat 10–6. Winter: from 10–6 Mon to Sat.

Post Office Express Parcel Service

Regular service that not everyone knows about – if you hand in a parcel at any post office between 9 and 5 an express messenger can deliver it for you at a cost of 3s a mile. Best to take parcel to one of the offices operating the messenger service on the premises: W 1 area: Wimpole Street; SW 1 and WC 2: William IV Street, Trafalgar Square; WC 1: 181 High Holborn; SW 7: Exhibition Road.

Or you can telephone for a messenger to collect the parcel. Cost is 1s. Time to allow is 15 minutes if a messenger is free, up to one hour. Conditions are that the parcel must be wrapped and addressed and should not exceed 11 lbs to be sure of immediate service.

For inquiries about this service and for list of other offices with messengers, phone MON 9876.

Test: Parcel handed in at Exhibition Road, SW 7 at 3.10 p.m. (no messenger was available to collect before 4 p.m.) arrived at Great Portland Street at 3.40 p.m. Distance: 3 miles. Cost: 9s.

Mayfair London Bank, 70 Park Lane, W 1 (GRO 1891)

Only bank in London which is open from nine in the morning till 10 p.m. seven days a week (excluding Bank Holidays). Worth while knowing about if you are the sort who is always running out of ready cash after normal banking hours. You can make arrangements though your own bank to cash cheques there up to a specified amount – or keep a few odd pounds in an account there for emergency.

Poland Street Garage, 51 Poland Street, W 1 (GER 9010)

The most central garage that does an emergency all-night breakdown service. They can only do on-the-spot repairs – similar to those carried out by the AA or RAC, but it's worth while knowing about if you are not a member of a motoring organization.

HELP!

It's good to know you can pick up a telephone, dial one number and yell 'HELP' down the wire – and that there will be someone at the other end whose job it is to take immediate and practical action to answer your distress signal. There are organizations all over London who will find the elusive 'little man' for you if you want any household job done, or do your shopping, cook your meals, attend to emergencies like floods and explosions, meet your train, scratch your back . . . 'you name it, we'll help you' seems to be the current motto. Here are some of the organizations and people you can all on, with details of how they can be of service to you.

by Sheila Fitz-Jones

THE WEEK AHEAD

FRI 28

Dame Peggy Ashcroft joins with Peter Finch and Rupert Davies in a 2½ hour production of *Antony & Cleopatra* on the wireless—Third Programme at 8.0 p.m.

The Raphael Cartoons at the Victoria & Albert Museum (KEN 6371). Special exhibition of cleaned and restored cartoons, some of the most notable surviving examples of Italian Renaissance art. Admission free. Open 10-6 Sun 2.30-6

SAT 29

King Charles I Commemoration Service and wreath-laying ceremony (an annual service by the Royal Martyr Union) at St. Martin-in-the-Fields and Whitehall

David Buck stars in *The Lost Stradivarius*, first play in the new Mystery & Imagination series on ITV, with Jeremy Brett. Production by Jonathan Alwyn. (See TV page 58)

Casa Pupo, 56 Pimlico Road, SW1, (SLO 5157) begin their "broken and damaged" sale. To continue for three days

Harold Wilson, with Walter Padley (Chairman of the Labour Party) and Bessie Braddock, are attending a Labour Party Rally at the Royal Albert Hall (KEN 8212). Tickets 2s 3.0 p.m.

Too True To Be Good closes at the Garrick Theatre (TEM 4601). With Alistair Sim starring, Peter Bridge's production has played 154 performances since the Edinburgh Festival

The 41st International Chess Congress opens at Hastings

Yoga—a demonstration of the ancient system of mind and body training by Mahesh Joshi at the Commonwealth Institute Theatre, Kensington High Street, W8 (WES 1852) 7.30 p.m. Tickets 10s 6d to 7s 6d

Ballet at the Royal Opera House (Box office COV 1066): *La Fille Mal Gardée*. Matinée performance at 2.15 p.m. with Annette Page, Christopher Gable and David Drew. Choreography by Frederick Ashton

Twang!! ends at the Shaftesbury Theatre (TEM 6596)

SUN 30

Ida Kaminska, star of *A Shop in the High Street*, makes a personal appearance at the Hampstead Classic (SWI 4000) at 5.5 p.m., before the screening of the film, to be shown for seven days

A Night in Vienna at the Royal Albert Hall (KEN 8212). Mostly works by Johann Strauss, but including Schubert & Mozart. London Philharmonic Orchestra, conductor Stanford Robinson. 7.30 p.m. Tickets 3s 6d to 17s 6d

British Toy Fair at the Grand & Metropole Hotels, Brighton

American Folk Singer Tom Paxton to make second television appearance on BBC-1, singing his own songs on the Sunday Night series. (See TV, page 58)

MON 31

Furniture Show at Earl's Court (FUL 1234). Admission by trade card only. Open 10.0 a.m. to 6.30 p.m. More than 250 British manufacturers of furniture and bedding and allied products will exhibit. Next year will be an international and public exhibition. Closes 4 Feb

A new West End art gallery—The Axiom—opens with a mixed exhibition of work by 15 painters and sculptors, including Michael Tyzack. Owned by James Crabtree and managed by Mrs Deighton (founder of the Bear Lane Gallery, Oxford) and Nigel Greenwood. 79 Duke Street, W1 (HYD 6646)

Cabaret Night Spot at the Savoy Restaurant for three weeks is Françoise Hardy. Ring Mr Antonio (TEM 4343) for table reservations. (See Night Life, page 56)

Publication of A Pillar of Iron by Taylor Caldwell (Collins 25s). Story of Cicero set against the last days of Roman democracy and republicanism

TUES 1

First night of Allan Sillitoe's *Saturday Night & Sunday Morning* with music by Trevor Peacock and script by David Brett at the Prince of Wales Theatre (WHI 8681). 7.30 p.m. Second night 8.0 p.m., and subsequently—Mon, Tues, Thurs & Fri, 8.0 p.m.; Wed & Sat 6.15 and 8.50 p.m. June Ritchie, Tom Bell, Joan Heal and Daphne Heard lead the cast. It is an example of regional theatre, set in Nottingham and written specially for the Nottingham Playhouse. Produced by Michael White

Fou Ts'ong plays Beethoven's Piano Concerto No 1 in C with the London Philharmonic Orchestra, conductor Hans Gierster, at Royal Festival Hall (WAT 3191). 8.0 p.m. Tickets 7s to 21s

Professional wrestling at Fairfield Hall, Croydon (CRO 9291). 8.0 p.m. Tickets 4s to 10s 6d. Top of the bill is a tag match between Johnny Kwango ("Coloured Ballet Dancer") and Lind Caulder against Ivan Penzeco and Tiger Ryan

Individual show of paintings, etchings and lithographs (work since 1945) of Poliakoff, at the Redfern Gallery, 20 Cork Street, W1 (MAY 2875). Until 26 Feb

Sotheby's, 34 New Bond Street, W1 (HYD 7242). Important sale of fine Chinese ceramics and works of art at 11.0 a.m. Sale includes



Larry Adler and Libby Morris star in their own revue Ad-Lib at the Fortune Theatre. See WED 2

collection of Cloisonné enamel birds belonging to the late Sir John Jardine and several T'ang pottery figures and jade pieces

Sonia Delaunay (wife of Robert Delaunay), individual show at Gimpels Fils, 50 South Molton Street, W1 (MAY 3720). Retrospective (1907-1965) of oils, drawings, gouaches and pastels. Until 26 Feb. Mon to Fri 10-6, Sat 10-1

WED 2

Peter Bridge presents an intimate revue at the Fortune Theatre Drury Lane, WC2 (TEM 2238) of Larry Adler and Libby Morris appearing together and separately. Tickets 6s to 25s

The Pastime of Monsieur Robert opens at the Hampstead Theatre Club (PRI 9301) until 26 Feb, to members only. Stars: Gemma Jones, Ann Lynn, Julian Glover and Trevor Martin. Written by Howard Sackler, directed by Philip Grout and designed by Berkeley Sutcliffe. The story is set at the time of the French Revolution—the stage is a château 100 miles from Paris, where Monsieur Robert, a French nobleman, entraps his retinue of servants in a horrific charade of Marat/Sade fantasy

THUR 3

First Night: Little Malcolm and his Struggle Against the Eunuchs—comedy at the Garrick Theatre, Charing Cross Road, WC2 (TEM 4601). 7.45 p.m. Show first seen at the Dublin Theatre Festival and comes to London with the same cast of John Hurt, Rodney Bewes, Tim Preece, Kenneth Colley and Susan Ashworth. Produced by Michael Codron, who also presented *A Lily in Little India*. Tickets 10s to 25s. Malcolm is sent to an art school in the North of England and rebels against authority by forming a political party and kidnapping the headmaster

One concert performance of *Alkestis* of Euripides at the Town Hall, Euston Road, NW1 (opp St Pancras Station) (BRU 2060). 7.30 p.m. Tickets 5s to 15s. Translated by Gilbert Murray and set as a choral drama by Rutland Boughton. Conductor, Alan G Melville

Islington Folk Club. Traditional music and singing from Britain and overseas at The Fox, Islington Green, N1 (CAN 3864). 7.30 p.m. Bob Roberts from Suffolk, with Bob Davenport and The Rakes

The Ski Club of Great Britain, 118 Eaton Square, SW1 (BEL 4711) gives a Gluwein party for Ski Club members, 6-8 p.m.

Picture sale at Bonhams, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161). Old and modern pictures, including some by leading artists of the Barbizon school

Publication of Maurice Woodruff's five pocket books on horoscopes, and advice for people born under each quarter of the year (New English Library). One book called *No Tomorrow Today* covers the whole year, and the four quarterly books are called *Personal Predictions for You*

FRI 4

70th Cruft's Dog Show at Olympia W14 (EMP 3344) for two days. 9.30 a.m. to 8.0 p.m. Judging begins at 10.0 a.m. Over 8,000 dogs on view. Details from the Kennel Club, 1 Clarges Street, W1 (HYD 6651) representing 110 different breeds

Pop concert at the Finsbury Park Astoria (ARC 2224). Two performances by The Who, The Fortunes, The Merseybeats, Screamin' Lord Sutch, Hamilton and The Hamilton Movements, and the Graham Bond Organization. 6.40 p.m. and 9.10 p.m. (Finsbury Park Underground)

Theatre

There are a number of reasons why a visit to a theatre in London's West End, is sometimes an uncomfortable experience. Among them are the high cost of decent seats, inefficient cloakroom facilities, poor bar service, the often shocking cost of drinks, surly staff, disorganized house management (I once saw a party being served with a tray of coffee as the curtain rose on the third act).

Some shows are worth the bother, but always the item that really sticks in the throat of all theatre-goers is the programme. The function of a programme is not merely to give all the relevant information about the show (that can be read in the throwaway) but also to provide background information about the people involved and to help the audience to appreciate the events happening on the stage by any other means - essays about the author's work, historical details to supply the background to a costume play perhaps.

Too frequently this rarely happens. For one shilling one receives a booklet, 50 per cent or more of which is taken up by advertising; the editorial information is barely adequate, often badly written and occasionally out of date. There are exceptions: the programme for *Boeing-Boeing* has 22 pages of which 12 are editorial and include a cartoon, a quiz, a personality piece and an article. 10 of the 16 pages in the *Oliver!* programme are used for advertising. And the odd thing is that in the majority of theatres the impresario responsible for mounting the play gets no revenue at all from programme-sales, which are usually in the hands of the catering firm serving the theatre.

Various attempts have been made to liven up the programmes and make them better value for money, though not reaching the standard of the Nottingham Playhouse which simply gives them away. Last year Stage 60 produced a programme for *The Rose & the Ring* which could be painted and cut out, then assembled as a toy theatre playing that show. The National Theatre, and now Sadler's Wells for their new productions, gives away a cast list and sells, at 1s 6d, a well-produced book about the play or opera.

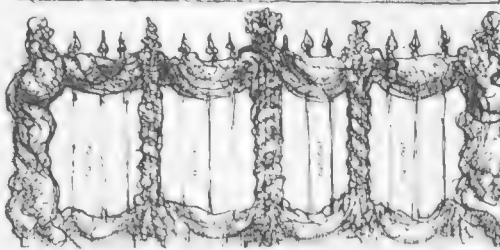
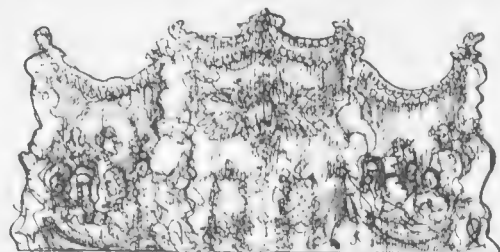
In the spring, however, a new venture in programmes begins in the West End which may revolutionize the scene. This is the introduction of *Playbill*, a combination of magazine and programme. Again it will cost one shilling, but will contain all the ingredients of a topical magazine about the theatre - articles, reviews, personality pieces and photographs. Every theatre will have its own front cover and section inside devoted to the show playing there giving the usual programme details.

A drawback would seem to be that each magazine will be identical apart from the information relevant to theatre where it is bought. This means that a regular playgoer could in one month collect as many copies as times he goes to the theatres where it is on sale. However, it is a monthly production and though this *Playbill* is a British publication, it has worked with great success in America where the idea started.

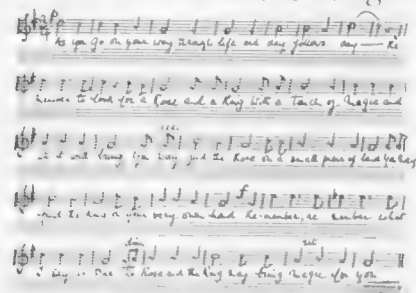
J Roger Baker



By common consent, the best theatre programme of the past year. For their production of a musical version of Thackeray's *The Rose & the Ring*, Stage 60 created a book to colour and cut out, which could be assembled as a toy theatre. Terence Emery's design for Glumboso (left) and for the arena scene are shown, also the music of the title song by John Dalby



The Rose and the Ring



A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Theatre notes by J Roger Baker

WEST END

OPENINGS

T 1 Feb: **Saturday Night & Sunday Morning**, Prince of Wales, Coventry St, W1 (WHI 8681). Author: Alan Sillitoe. Dir: Frank Dunlop. Cast: Tom Bell, Joan Heal, June Ritchie. First night: 7.30. W: 6.15, 8.50. Th & F: 8.0

W 2 Feb: **Ad Lib**, Fortune, Russell St, WC 2 (TEM 2238). Revue. Dirs: George Mully, Leon Gluckman. Cast: Larry Adler, Libby Morris. First night: 7.45

Th 3 Feb: **Little Malcolm & His Struggle Against the Eunuchs**, Garrick, Charing X Rd, WC 2 (TEM 4601). Author: David Halliwell. Dir: Patrick Dromgoole. Cast: John Hurt, Rodney Bewes, Tim Preece, Kenneth Colley, Susan Ashworth. First night: 7.45. F: 7.30

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

Any Wednesday, Wyndham's Theatre, Charing X Rd (TEM 3028). Author: Muriel Resnik. Dir: Frank Dunlop. Cast: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Gay doings around an executive sweet.

8.30 (ends 10.45). W & Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 4 Aug 1965

At the Drop of Another Hat, Globe, Shaftesbury Av, W1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh... and all those other songs. 8.0 (ends 10.0). Sat: 5.0 (ends 7.0). Opened 27 Sep 1965. Ends 19 Feb

Babes in the Wood, London Palladium, Argyll St, W1 (GER 7373). Music & lyrics: The Shadows. Dir: Albert J Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45), 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 16 Apr

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznar. Dir: Richard Benjamin. Young-married troubles. Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

Beyond the Fringe, 1965, May Fair, May Fair Hotel, Stratton St, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Pheasant. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends

10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead, Joanna Henderson, Anna Gilchrist. Dir: Jack Minster. Three girls, two boys, seven doors... permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

Charlie Girl, Adelphi, Strand, WC 2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Hencker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

Give a Dog a Bone, Westminster, Palace St, SW 1 (VIC 0283). Author: Peter Howard. Dirs: Henry Cass & Bridget Espinosa. Cast: Colin Farrell, Valerie Hermann, Richard Warner, Bryan Coleman, Christopher Sandford, Len Malley, Rita McKerow. T-Sat: 7.30 (ends 9.45). W, Th, Sat: 2.45 (ends 5.0). Opened 9 Dec 1965. Ends 12 Feb

Hello Dolly! Theatre Royal, Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir & choreographer: Gower Champion. A grand illusion with Mary Martin as chief spell-

binder, but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith, Marilyn Lovell, Carleton Carpenter, 7.30 (ends 9.55). W & Sat: 2.30 (ends 4.55)

An Ideal Husband, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennisson, Dulcie Gray, Ursula Jeans, Roger Livesey, Perilita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0); Th 3.0 (ends 5.30)

Incident at Vichy, Phoenix, Charing X Rd, WC2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Cast: Alec Guinness, Anthony Quayle. 8.15. W: 3.0. Sat: 5.15

The Killing of Sister George, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W 5 Jan: 3.0 (ends 5.25). Opened 17 June 1965

A Lily in Little India, St Martins, West St, off Cambridge Circus, WC2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Ian McKellen, Ken Jones, Leslie Handford. 8.0. Sat: 5.30, 8.30. W: 3.0. Opened 20 Jan 1966

Man & Superman, Vaudeville, Strand, WC2 (TEM 4871). Author: G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Stan Phillips, Zena Walker, John Robinson, Marie Lohr, Patrick McAlinney, Martin Jarvis, Marda Vanne, Edward Bishop, Judy Wilson, Clive Swift. 7.45 (ends 10.30). Sat: 3.0 (ends 5.45). Opened 23 Nov 1965. Ends 19 Feb

A Month in the Country, Cambridge, Earham St, WC2 (TEM 6056). Author: Furgenev. Dir: Michael Redgrave. Cast: Ingrid Bergman, Michael Redgrave, Emyln Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th & Sat: 2.45 (ends 5.25). Opened 22 Sep 1965. Ends 5 Mar

The Mousetrap, Ambassadors, West St, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. Dir: J Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Kate Matheson, David Raven. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

On the Wagon, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bernard Miles. Dir: Julius Gellner. Cast: Bernard Miles. Opened 6 Jan 1966. From 1 Feb: T, Th & Sat: 8.40 (ends 10.40)

The Philanderer, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: G B Shaw. Dir: Don Taylor. Cast: Derek Godfrey, Sheila Allen, Wensley Pithey. 6.0, 8.40

Present Laughter, Queens Theatre, Shaftesbury Av, W1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avica Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Kevin Colson. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Say Who You Are, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick

Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 26 June 1963

Son of Oblomov, Comedy, Panton St, SW1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan—and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W1 (GER 6884). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

Spring & Port Wine, Apollo, Shaftesbury Av (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 10 Nov 1965

Too True to be Good, Garrick Charing X Rd, WC2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, James Bolam, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Sat: 3.0 (ends 5.50). Opened 22 Sep 1965. Ends 29 Jan

You Never Can Tell, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan 1966

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park La, Croydon (CRO 9291). **ALADDIN**. Dir: Cyril Fletcher. Cast: Cyril Fletcher, Betty Astell, Peter Hudson, Rene Satoria, Frankie Murray, Corps de Ballet & Singing Chorus. Sat 29 Jan: 2.30 (ends 5.0); 7.30 (ends 10.0). (Last performances)

Civic Theatre, Civic Centre, Chelmsford (Chelmsford 56460). **DEATH OF A SALESMAN** by Arthur Miller. Dir: Dennis Spencer. Cast: Charles Vance, Margaret Haydn-Davies. Sat 29 Jan: 5.0 (ends 7.20); 8.0 (ends 10.20)

M 31 Jan: A DRAMATIC RECITAL BY MARGARET RUTHERFORD. 8.0 (ends 10.0)

T 1 Feb: A SLY WAY TO MURDER by Dennis Spencer. Dir: Charles Vance. Cast: John Inman, John Rapley. T-F: 8.0 (ends 10.10)

Golders Green Hippodrome, NW 11 (SPE 0022). **CINDERELLA**. Dir: Jeffrey Choyce. Cast: Dickie Henderson, Alan Haynes, Erica Yorke, Veronica Page, Patricia Kilgarraff, Danny La Rue. Sat 29 Jan-F 4 Feb: 7.0 (ends 10.0) Sat 29 Jan, W 2 Feb & Th 3 Feb: 2.30 (ends 5.30)

New Theatre, High St, Bromley (RAV 6677). **PRIDE & PREJUDICE** by Jane Austen (adapted by James Liggat & Robert Sheaf). Dir: Sheila Hancock. Cast: Jack Allen, Petra Davies, Terence Longdon, Althea Parker, Susan Jameson, Jennie Woodford, Peter Myer, Ann King, Michael Culver, Michael Gaunt, Harlette Johns. Sat 29 Jan: 8.0. M 31 Jan-F 4 Feb: 7.45. Sat 29 Jan: 5.15. Th 3 Feb: 2.30

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). **THE GANG SHOW**. Dir: Squadron Leader John Cracknell. Cast: South West Herts

Boy Scouts Association. Sat 29 Jan: 2.30, 7.30

T 1 Feb: **THE MARRIAGE-GO-ROUND** by Leslie Stevens. Dir: Giles Havergal. Cast: Gwen Watford, Richard Babb. T-F: 7.45.

Queen's Theatre, Hornchurch, Essex (HX4 3333). **JACK AND THE BEANSTALK**. Dir: John David. Cast: John Crocker, David Lloyd Meredith, Roger Brierley, Nigel Hawthorne, Larry Drew, Bernard Halley, Gaye Brown, Carole Turner, Mikel Lambert. Sat 29 Jan: 2.30 (ends 5.10); 7.30 (ends 10.10). (Last performances)

T 1 Feb: **TONS OF MONEY** by Will Evans. Dir: John David. Cast: David Grey, Susan Shears, Clare Davenport, Kristine Howerth, Graham Lines, Allan Stirland, Robert Aldous, Sheila Connor, Roger Brierley, Douglas Nottage. T-F: 8.0. Th: 3.0

The Questors Theatre, Mattock La, Baling, W5 (EAL 5184). **HECABE** by Euripides (translated by Philip Vellacott). Dir: Alan Clarke. Cast: Susan Mindelsohn, Ken Ratcliffe, Helen Blatch, David Gower, Tony Worth, Peter Whelan, Ned Gethings. Sat 29 Jan-F 4 Feb: 7.45

Theatre Royal, Windsor (WK 61107). **DICK WHITTINGTON** by Mary Kerridge. Dir: John Counsel. Cast: Pamela Charles, Tony Hilton, Ian Hamilton, Malcolm Russell, Jenny Counsell, Anne Kettle, David Garfield, Neil Phelps, Philippa Reid, Norman Mann, Joyanne Delancey, Donald Barclay. Sat 29 Jan: 2.30 (ends 5.30); 7.30 (ends 10.30). (Last performances)

M 31 Jan: **FROM THE FRENCH** by Hubert Gregg. Dir: Joan Riley. Cast: Hubert Gregg. M 31 Jan, W 2 Feb & Th 3 Feb: 7.30. T 1 Feb & F 4 Feb: 8.0. Th 3 Feb: 2.30

Theatre Royal, Stratford East (MAR 5973). NO PRODUCTIONS UNTIL 7 FEB

Tower Theatre, Canonbury Pl (CAN 5111). **GHOSTS** by Ibsen. Dir: Robert Pennant-Jones. Tavistock Repertory Company (London). Sat 29 Jan: 7.30

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). **LITTLE RED RIDING HOOD**. Dir: William Robertson. Cast: Cilla Black, Jon Pertwee. Sat 29 Jan-F 4 Feb: 2.30 (ends 5.30); 7.0 (ends 10.0)

Yvonne Arnaud Theatre, Milbrook, Guildford (Guildford 60191). **KAIN** by Alan Poolman. Dir: Lionel Harris. Cast: Keith Michell, Alan White, Redmond Phillips, June Brunelle. Sat 29 Jan: 8.0. M 31 Jan-F 4 Feb: 7.45. Sat 29 Jan: 5.0. Th 3 Feb: 2.30

F 4 Feb: **MACBETH** by Shakespeare. Dir: Paul Burge. Tavistock Repertory Company (London). 7.30

REPERTORY

English Stage Company, Royal Ct, Sloane Sq, SW1 (SLO 1745). **SERJEANT MUSGRAVE'S DANCE** by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Greig. Sat 29 Jan, W 2 Feb, Th 3 Feb: 7.30 (ends 10.45). Sat 29 Jan: 3.0 (ends 6.15)

M 31 Jan & T 1 Feb: **SAVED** by Edward Bond. Dir: William Gaskill. Cast: Tony Selby, John Castle, Dennis Waterman, Ronald Pickup, John Shepherd, William Stewart, Richard Butler, Barbara Ferris, Gwen Nelson, Lucy Fleming. 7.30 (ends 10.5). Members of the English Stage Society only

F 4 Feb: **A CHASTE MAID IN CHEAPSIDE** by Thomas Middleton. Dir: William Gaskill. Cast: Sebastian Shaw, Ronald Pickup, Tony Selby, John Castle, Barbara Ferris, Frances Cuka, Gillian Martell, Christopher Benjamin, Victor Henry, etc. 7.30

National Theatre Company, Old Vic, Waterloo Rd, SE1 (WAT 7616). **OTHELLO** by Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Sheila Reid, John Stride, Billie Whitelaw. Sat 29 Jan: 2.15 (ends 5.25)

Sat 29 Jan: **MOTHER COURAGE** by Bertolt Brecht (translated by Eric Bentley). Dir: William Gaskill. Cast: Petronella Barker, Peter Cellier, Frank Finlay, Mike Gambon, Lynn Red-

grave, Madge Ryan, John Stride. 7.30 (ends 10.30)

T 1 Feb & W 2 Feb: **ARMSTRONG'S LAST GOODNIGHT** by John Arden. Dirs: John Dexter, William Gaskill. Cast: Chloe Ashcroft, Paul Curran, Albert Finney, Neil Fitzpatrick, Kay Gallie, Caroline John, Geraldine McEwan, Robert Stephens, Frank Wylie. 7.30 (ends 10.30)

Th 3 Feb: **THE ROYAL HUNT OF THE SUN** by Peter Shaffer. Dirs: John Dexter, Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 2.15 (ends 5.15); 7.30 (ends 10.30)

F 4 Feb: **LOVE FOR LOVE** by William Congreve. Dir: Peter Wood. Cast: Albert Finney, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleston, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 7.30 (ends 10.15)

Royal Shakespeare Company, Aldwych Theatre (TEM 6404). **THE GOVERNMENT INSPECTOR** by Gogol. Dir: Peter Hall. Cast: Paul Scofield, Eric Porter, Paul Rogers, Brewster Mason, Paul Hardwick, David Waller, David Warner, Tim Wylton, Charles Kay, Patience Collier, Patsy Byrne. Sat 29 Jan & F 4 Feb: 7.30 (ends 10.0). Sat 29 Jan: 2.30 (ends 5.0)

M 31 Jan: **HAMLET** by Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Janet Suzman, Tony Church, Charles Thomas, Donald Burton, John Bell, James Laurensen, Paul Hardwick, Michael Pennington, Charles Kay, David Waller. M 31 Jan, T 1 Feb & W 2 Feb: 7.30 (ends 11.15). W 2 Feb: 2.0 (ends 5.45)

Th 3 Feb: **THE HOMECOMING** by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. 7.30 (ends 9.35)

THEATRE CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). **THE BIRDWATCHER** by Georges Feydeau (translated by Richard Cottrell). Dir: Richard Cottrell. Cast: Trevor Baxter, Michael Anthony, Sylvia Coleridge, Prunella Scales, Michael Bates, John Bown, Peter Funnell. Sat 29 Jan: 5.0, 8.15

W 2 Feb: **THE PASTIME OF MONSIEUR ROBERT** by Howard Sackler. Dir: Philip Grout. Cast: Julian Glover, Ann Lynn, Jemma Jones, Trevor Martin, Liane Aukin, Nicolette Bernard, Jack May. W 2 Feb: 7.30. Th & F: 8.0

Lamda Theatre Club, Logan Pl, Earls Ct Rd, W8 (FRE 7017). NO PRODUCTIONS UNTIL 13 FEB

Little Angel, 14 Dagmar Passage, Cross St, N1 (CAN 1878). **MAK THE SHEEPSTEALER**. Dir: John Wright. Cast: John Wright, Marionettes. Sat 29 Jan: 5.0 (ends 6.0). Sat 29 Jan & Sun 30 Jan: 3.0 (ends 4.0). Matinee for very young children Sat 29 Jan: 11 a.m. (ends midday). Adults 5s 6d; children 4s

The Little Theatre Club, Garrick Yard, St Martin's La, WC2 (COV 0660). **ALL EXCEPT THEIR SUN** by Hedger Wallace. Dir: Hugh Munro. Cast: Derek Wright, Trevor Kent, Seymour Matthews, Hedger Wallace, Daniel Moynihan. W 2 Feb: 7.30. Th 3 Feb-F 4 Feb: 8.0. Jazz Club, M-F: 10.30 p.m.-1 a.m.

Mountview Theatre Club, 104 Crouch Hill, N8 (MOU 5885). **EVERYTHING IN THE GARDEN** by Charles Cooper. Dir: Peter Hughes. Cast: Sheila Riley, Derek Woodward, Max Pessers, Nicki Maunsell. M 31 Jan-F 4 Feb: 7.45

Players Theatre, Villiers St, Strand, WC2 (TRA 1134). **LATE JOYS** Victorian Music Hall. Sat 29 Jan, W 2 Feb, Th 3 Feb & F 4 Feb: 9.0 (ends 11.0). M 31 Jan & T 1 Feb: 8.0 (ends 10.0)

Unity, 1 Goldrington St, N1 (EUS 5391). **DEATH OF A SALESMAN** by Arthur Miller. Dir: Harry Landis. Unity Theatre Society. Sat 29 Jan, Sun 30 Jan & F 4 Feb: 7.45

Vanbrugh Theatre Club, Malet St, WC1 (LAN 7982). NO PRODUCTIONS UNTIL FEB

Galleries

A selective guide

"House Show", "Mixed Exhibition", "Accrochage", "Gallery Artists", these and other similar titles are small variations in name for a familiar kind of exhibition. Seasonally they become "Summer" or "Easter" shows, even "Christmas Present" exhibitions are advertised, but still one is none the wiser until one actually visits them as to what exactly may be visible.

Such exhibitions have earned themselves a bad name in the past; galleries wryly cashing in on glamourised shopping promotion, showing a profusion of bits and pieces from their store rooms, delectable trifles for the interior decorators of fashionable minds and fashionable flats, autograph collectors almost. But not even cheap, not bargain basements: a Picasso or a Klee, however small, will cost you just as much on Christmas Eve as it will on Midsummer's Day.

Holiday-orientated exhibitions also irritate the people who are on holiday, out-of-town visitors and students who can only come to London at such times. They may be a marginal audience but surely they are potential disseminators of ideas out of proportion to their number.

But in the last twelve months things have improved to a noticeable degree and House Shows have on occasion provided the most exciting and pleasing exhibitions. After all, we do like a gallery to have a distinct and purposeful attitude, to promote and persist with art work in which they really believe. Therefore, when they have a House Show we may hope to see the choicest items of their opinion.

Some artists work quite slowly: we want to see what he is up to without demanding a full-scale exhibition of dramatic and complete work. Other artists may sell so well that we hardly have a chance to catch a sight of the pictures between easel and private collection.

In any case it is rare for an artist to be able to sustain the quality he wants if he is continually trying to make a convincing exhibition—once every two years is enough to expect an artist to show singly, at home. Regular gallery pressure for an exhibition is particularly dangerous for the younger artist—if things go on as they sometimes seem to be, we shall one day be seeing a "First One-man Retrospective"!

So, a welcome to the trend for showing a few specific works, maybe with drawings or prints, surrounding evidence of contemplation, variation and reflection; the viewer, whether buyer or merely a supporter will be grateful to avoid indigestion.

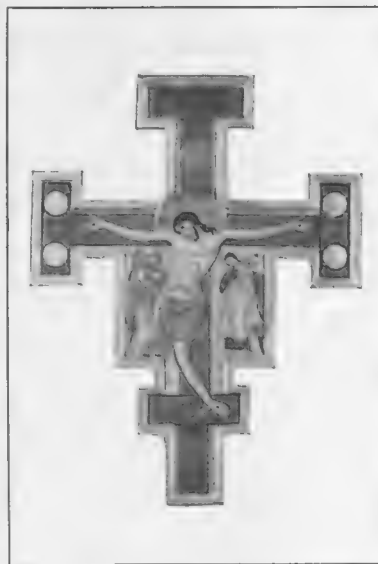
Keith Sutton



Rowlandson, *Agnews*



Embroidered tomb cover, Arts Council



Master of S. Francesco, National Gallery



Vermeer, after cleaning, at National Gallery



Piero Dorazio, Marlborough New London

OPENING INDIVIDUAL SHOWS

Norman Adams. Roland, Browne & Delbanco, 19 Cork St, W1. REG 7984. Recent paintings, small watercolours and large oils inspired by Scottish lochs and lakes. 3 Feb-5 March. M-F 10-5.30, Sat 10-1

Trevor Bates. Grabowski, 84 Sloane Av, SW3. KEN 1868. Recent work; sculpture screens of light-handed open metal, between £35-£300; drawings from £15. 1-26 Feb. Daily 10-6

Asher Bilu. Rowan, 25a Lowndes St, SW1. BEL 3490. Recent paintings. 1-24 Feb. M-F 10-6, Sat 10-1

Sonia Delaunay. Gimpels Fils, 50 South Molton St, W1. MAY 3720. Wife of Robert Delaunay; retrospective (1907-1965), of oils, drawings, gouaches and pastels. 1-26 Feb. M-F 10-5, Sat 10-1

Emiel Hartman. Grosvenor, 30 Davies St, W1. First one-man exhibition of South African born painter. 1-26 Feb. M-F 10-6, Sat 10-1

Fausto de Lima. Portal, 16a Grafton St, W1. HYD 0706. New paintings and sculpture. 7 Feb-4 March. M-F 10-6, Sat 10-1

Pollakoff. Redfern, 20 Cork St, W1. MAY 2875. Paintings, etchings and lithographs, work since 1945. 1-26 Feb. M-F 10-6, Sat 10-1

Gaston Prunier and Henry Somm. Anthony D'Offay, 6 Vigo St, W1. REG 5568. Drawings. 1-26 Feb. M-F 10-6, Sat 10-1

Raphael. Victoria & Albert Museum, South Kensington, SW7. KEN 6371. Special exhibition in the Raphael Cartoon Gallery of the seven great cartoons that have been cleaned and restored by the gallery experts; surrounding display illustrates the processes of cleaning and a new book in colour will be on sale at 6s 6d. Exhibition free. Opening Fri 28 Jan. Museum galleries open free daily 10-6, Sun 2.30-6

Peter Schmidt. Curwen, 1 Coleville Pl, W1. MUS 1459. Recent paintings and silk-screen prints. Berlin born artist who has been working here since 1938; Slade and late Beaux Arts, now completely abstract. 3-26 Feb. M-F 10-5, Sat 10-7

Tim Scott. Waddington, 2 Cork St, W1. REG 1719. First one-man show at the gallery of young sculptor who showed in the "New Generation" at the Whitechapel. Six or seven large works. 1-26 Feb. M-F 10-6, Sat 10-1

MIXED SHOWS

National Portrait Gallery. 2 St Martin's Pl, WC2. WHI 8511. Exhibition of Acquisitions of 1965; including Sir Thomas More, Lady Jane Grey, Reynolds's Warren Hastings and James Boswell, Gainsborough's self-portrait, Churchill by Sickert, TS Eliot by Epstein and by Patrick Heron. Opening Sat 29 Jan. Free. M-F 10-5, Sat 10-6, Sun 2-6

Piccadilly. 16a Cork St, W1. MAY 2875. Various paintings by young Scottish artists who have not previously shown this side of the border. 1-19 Feb. M-F 10-6, Sat 10-1

Tooth's. 31 Bruton St, W1. GRO 6741. "Colour, Form and Texture"; contemporary paintings including Appel, Saura, Jenkins, Erma, Mathieu and Dubuffet. 1-21 Feb. M-F 9.30-5.30, Sat 9.30-1

Trafford. 119 Mount St, W1. GRO 2021. "New Paintings 1966"; various house artists. 1 Feb-3 March. M-F 10-5.30, Sat 10-1

CURRENT INDIVIDUAL SHOWS

Cecil Beaton. Lefevre, 30 Bruton St, W1. MAY 2250. First one-man show of oil paintings. Until 26 Feb

Bonnard. Royal Academy, Burlington House, Piccadilly, W1. REG 7981. Major retrospective exhibition. Until Sun 6 March. M-Sat 10-6, Wed 10-8, Sun 2-6. Adm. 10s, Sun 5s, season ticket £1

Enrico Cervelli (1927-1961), Grosvenor, 30 Davies St, W1. MAY 0891. Sculpture, cork-reliefs, collages, encaustic painting and graphics by Italian artist who died in an accident at the age of 34. Until 12 Feb. M-F 10-6, Sat 10-1

Winfred Gaul. ICA, 17 Dover St, W1. GRO 6186. "Traffic Signs and Signals"; recent paintings. Until 5 Feb. M-F 10-6, Sat 10-1

John and Irene Hale. Crane Kalman, 178 Brompton Rd, SW3. KNI 7566. Husband and wife show; young English couple who have worked at sculpture and painting in Italy and France. Until 21 Feb. M-F 10-7, Sat 10-4

Hannah Hoeh (b 1904), Marl-

borough Fine Arts, 39 Old Bond St, W1. MAY 5161. Collages by artist who worked in Berlin in the 20's, involved with Schwitters and the Dada artists; used "pop" elements, engaged in social-political context. Also exhibition of watercolours and drawings by Dada, Expressionist and Bauhaus artists. Until 19 Feb. M-F 10-5, Sat 10-12

Kim James. Hanover, 32a St George St, W1. MAY 0296. First one-man exhibition of sculptures in bronze and marble. Until 11 Feb. M-F 10-5.30, Sat 10-1

Brian Kneale. Whitechapel, High St, E1. BIS 1492. Retrospective exhibition of sculptures and paintings. Until 5 Feb. M-Sat 11-6, Sun 2-6

Alejandro Otero. Signals London, 39 Wigmore St, W1. WEL 8044. Third in a series of retrospective exhibitions of Venezuelan artists, 138 items, oil paintings, assemblage, architectural maquettes, etc., covering 25 years' work; show sponsored by Institute of Culture & Fine Art, Venezuela. Until 20 March. M-F 10-6, Sat 10-1

Richard Reid. John Whibley, 60 George St, W1. WEL 5651. Paintings and drawings of the gay life in strip clubs by much travelled architect. From 20-90 guineas. Until 5 Feb. M-F 10-5.30, Sat 10-1

Ryukyu Saito. Drian Gallery, 5/7 Porchester Pl, W2. PAD 9473. 74-year-old professor of Suiboku painting, a traditional style developed in the south of China, closely connected with Zen. The work is carried out on absorbent paper, outline, shape and shading



Raphael detail (after restoration), V & A Museum

ing completed in one stroke. The artist, born in 1891, was a tutor to the Imperial Princess Masako Tokugawa and her daughter. Ink and scroll paintings from £45 to £150, quite small to quite large. Until 12 Feb. Daily 10-6

Julian Trevelyan, Zwemmers, 23 Litchfield St, WC2. TEM 4793. Florentine perspective; new series of paintings and etchings of landscapes and figures; nice-sized pictures of nice place to be. Until 12 Feb. M-F 10-6, Sat 10-1

MIXED SHOWS

AAA, 15 Lisle St, WC2. GER 4846. Works on paper. Until 1 Feb. M-F 11-6, Sat 11-4

Agnew, 43 Old Bond St, W1. MAY 6176. 93rd Annual Watercolour Exhibition: English drawings and watercolours of 18th, 19th and 20th centuries, including groups of work by David Cox, George Jones and Roland Pym. Until 5 March. M-F 9.30-5.30, Sat 9.30-1

Arcade Gallery, 7 Royal Arcade, 28 Old Bond St, W1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic. M-F 10-5, Sat 10-1

Arts Council, 4 St James's Sq, W1. WHI 9737. Treasures of Rumanian Art: an exhibition lent by the Rumanian Peoples' Republic: works from the 15th to the 18th century, including icons, embroidery, silver, carvings and ceramics. Until 26 Feb, daily 10-6, T & Th 10-8. Adm. 3s 6d, students half-price

British Museum, Great Russell St, WC1. MUS 1555. Masterpieces of the Print

Room—if it were a visiting exhibition there would be queues. State of Asia on eve of European invasion. Daily 10-5. Sun 2.30-6

Brook Street, 24 Brook St, W1. HYD 1550. Winter exhibition—20th century sculptures & paintings. Picasso, Chagall, Arp & Magritte, etc. Until 15 Feb. M-F 10-6, Sat 10-1

Robert Fraser, 69 Duke St, W1. MAY 7196. West Coast Artists: including Larry Bell, Wallace Berman, Bruce J Conner, Lyn Foulkes, Craig Kauffman and Ed Ruscha. Until 20 Feb. M-F 10-5.30, Sat 11-1

Kasmin, 118 New Bond St, W1. MAY 2821. Kasmin Artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Leicester, 4 Audley Sq, S Audley St, W1. MAY 1159. Annual New Year exhibition of paintings, drawings and sculpture by 19th & 20th century artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Lords, 26 Wellington Rd, NW 8. PRI 4444. New house-show, mainly posters, some lithographs by Kokoschka. Until 14 Feb. Daily 10-7

McRoberts & Tunnard, 34 Curzon St, W1. GRO 3811. "Contrasts 7", Soutine, Segonzac to Steele, Mack, Fontana etc. M-F 10-5.30, Sat 10-1

Mercury, 26 Cork St, W1. REG 7800. Jean Lurcat—Oil paintings and gouaches, also Chagall's "Daphnis & Chloe", complete 42 lithograph suite. Until 5 Feb. M-F 10-6

Molton, 44 South Molton St, W1. MAY 2482. "Painter's Prints", including Appel, Arp, B Cohen, Hartung, Matta,

Pettoruti, Sugai, Sutherland and Zadkin. From £8-£100. Until 26 Feb. M-F 10-6, Sat 10-1

Rowan, 25a Lowndes St, SW 1. BEL 3490. Gallery artists. M-F 10-6, Sat 10-1

Tate Gallery, Millbank, SW 1. TAT 444. Gauguin and the Pont Aven Group. Some 180 paintings, drawings, sculpture and pottery. Work done in Brittany between 1886 and 1894 by Gauguin and his various friends and followers. Until 13 Feb. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm: 3s 6d

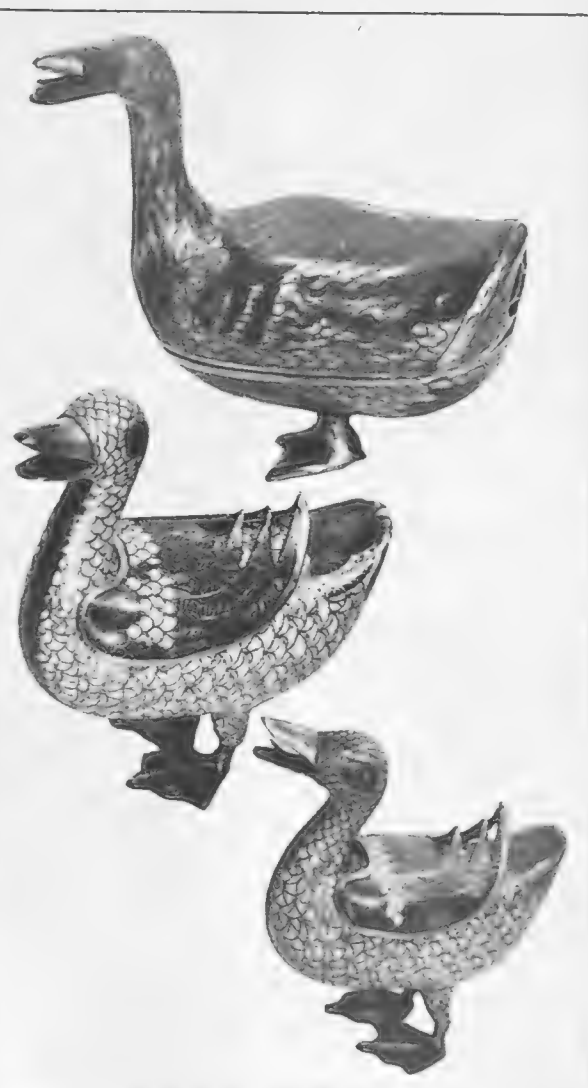
Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions—Victorian book illustration: Galleries 70-74. Jan. M-Sat 10-6, Sun 2.30-6

Woodstock, 16 Woodstock St, W1. MAY 4419. Contemporary sculpture in various media; Barlow, Clarke, Haywood, Hitzberger, Leith, Milson, Molyneux, Nunes, Peppe, Snelling, Watkins, Sapietis. Until 5 Feb. M-F 10-6, Sat 10-1

PERMANENT EXHIBITIONS

Iveagh Bequest, Kenwood House, Hampstead La, NW 3. FIT 1286. Marvellously desirable residence—Georgian gentleman's country house; at least 3 masterpieces permanently visible, including a Rembrandt self-portrait, a Vermeer and an Adam Library. Weekdays 10-4, Sun 2-4

Wallace Collection, Hertford House, Manchester Sq, W1. WEL 0687. Paintings, sculpture, ceramics. European and Oriental armour. Daily 10-5, Sun 2-5



A flight of china ducks is a popular wall decoration not normally associated with fashionable residences. But there is an opportunity of acquiring three stationary ducks of the highest social standing at Sotheby's on Tues 1 Feb. The property of the late Sir John Jardine they consist of a pair of five-inch-high Ch'len Lung cloisonné enamel ducks and a rare 16th-century Ming cloisonné duck, standing over six inches high.

SALEROOMS

MON 31 JAN

Chinese ceramics from South East Asia, Oriental porcelain, hardstones and works of art at Christie's. 11 a m

Printed books at Sotheby's. 11 a m, continuing Tues and Wed. The second day's sale includes a book entitled "A History of Sex and Sex Rites" by G. R. Scott, privately printed—you don't have to go to Soho...

Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 1 FEB

Fine Chinese ceramics and works of art at Sotheby's. 11 a m. This sale includes a very attractive collection of cloisonné enamel birds belonging to the late Sir John Jardine, many fine jade items and several good Tang pottery figures.

Coins and medals at Christie's. 11 a m

English and Continental furniture, porcelain and works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 a m

Ceramics and objects of art at Puttick & Simpson's. 11 a m Household furniture at Coe's. 10 a m

Eighteenth and Nineteenth Century paintings at Phillips, Son & Neale's. 2 p m

WED 2 FEB

Old English silver at Christie's. 11 a m

Eighteenth and Nineteenth Century drawings and paintings at Sotheby's. 10.30 a m

English and Continental furniture, clocks, mirrors, Eastern rugs and carpets at the Motcomb Galleries. 11 a m & 2.30 p m

Paintings by Old and Modern Masters at Coe's. 2.30 p m

THURS 3 FEB

English and Continental furniture, Eastern rugs and carpets at Christie's. 11 a m

English and foreign silver and plate at Sotheby's. 11 a m. This sale includes an interesting collection of silver wine labels and 100 cheese and table knives sent for sale by Sir Geoffrey Gibbs.

Important paintings by Old and Modern Masters at Bonham's. This sale includes many fine works of the Babazon school.

FRI 4 FEB

Nineteenth Century sculpture, drawings and pictures at Christie's. 11 a m

Eastern rugs and carpets, English and Continental furniture at Sotheby's. 11 a m

Postage stamps at Puttick & Simpson's. 11 a m

Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 a m

Films

The phenomenal vogue of the spy film is something for the psychologists to ponder, but the arrival of the third UNCLE film, *One Spy Too Many* (Empire Leicester Square this week), poses a very pertinent question. Look around you, and they're everywhere. Protecting us from the vagaries of the nuclear age; licensed to kill; coming in from the cold; pussy-footing galore.

In 1932, when Garbo barked: "What do I care for your orders? I'm Mata Hari and my own master," she put the secret agent on a pedestal that is becoming dangerously over-crowded. When Jeanne Moreau re-created the role in *Mata Hari*, *Agent H21* the opposition from Fleming, Deighton and the UNCLE team was too deeply entrenched to let her make more than a ripple at the box-office. Mata Hari breaks the two golden rules of present spy mania: she is female, and she gets killed.

It is the invulnerability of James Bond and Napoleon Solo, their resourcefulness in escaping the inescapable, that makes them the box-office gods they are today. *Thunderball* is breaking the *Goldfinger* records at each of its West End cinemas and in all of its strategically selected pre-release situations—completely unharmed by an apathetic press. The film's almost total lack of character development and its reducing of Bond to a pawn—utterly reliant on the machinery of space age gadgets—has worried the public not one iota.

But if Bond has been swallowed whole by automation, the UNCLE series has hit a safer formula with two contrasting heroes, Napoleon Solo and Illya Kuryakin. *To Trap a Spy* was released as a second feature before the television series caught the public imagination, but *The Spy With My Face* found MGM prepared for an immense fan following with UNCLE cards and those indicating membership of the rival THRUSH. *One Spy Too Many* will certainly hold its own against the saturation coverage of *Thunderball*. As certainly as Solo will oust Bond.

Extravagant adventure finds its antithesis in *The Spy Who Came in From the Cold* and one suspects that John le Carré has been less fanciful than most authors. Certainly less than the producers of *The Ipcress File* who fell over backwards to establish the contrast and lack of glamour and, in so doing, presented a film more mannered and *outré* than Bond has ever been.

And the battle continues. Modesty Blaise hovers on the horizon in a maelstrom of publicity that suggests she will live up to her surname rather than her Christian name; *Where the Spies Are* (David Niven) and *The Silencers* (Dean Martin) join the ranks of the parodists and, I hope, will get a better deal than *Licensed to Kill*—a first-rate send-up still awaiting either West End or general release; two Fleming stories, *You Only Live Twice* and *Casino Royale*, are in production concurrently by different companies. It seems inescapable that the trend will soon reach saturation point.

But that's an occupational hazard of the spy business. Escaping the inescapable.

David Castell



ONE SPY TOO MANY

The explosive team of David McCallum and Robert Vaughn return to the screen in the third UNCLE film "One Spy Too Many". The most extravagant story to date, it has to do with the hi-jacking of a caseload of "will gas" (highly secret, of course) that falls into the hands of a megalomaniac who firmly believes himself to be a reincarnation of Alexander the Great. A spray of bullets and the concentrated attentions of Solo and Kuryakin soon convince him otherwise, and dissuade him from the unprepossessing habit of leaving numbered stone tablets at the site of his ritualistic Commandment

breaking. Students of the bizarre will be satisfied by the sprinkling of attempted murders—by tractor, aeroplane, razor-edged pendulum and premature embalment. Rip Torn plays the fanatic to the hilt and Dorothy Provine adds her own touch of goofy magic as his ex-wife, seconded to the UNCLE team in an equally ferocious attempt to secure her alimony, and faces almost certain death with her confederates in a mock-macabre scene that parodies "The Pit and the Pendulum". "One Spy Too Many" is currently at the Empire Leicester Square and will be generally released on the ABC circuit

Films recommended by Penelope Houston of "Sight & Sound" are starred. All programmes subject to last-minute change. Col = colour; WS = wide screen; † = Special late-night shows

OPENING

Th 3 Feb: **RETURN FROM THE ASHES** (X). Prince Charles Theatre, Leicester Pl, W1 (GER 8181). Director: J Lee Thompson. A marriage for money, then murder. Ingrid Thulin, Maximilian Schell, Samantha Eggart. 103 min

WEST END

AGONY & THE ECSTASY (U). Astoria, Charing X Rd (GER 5895). 2.30, 8.0. Sun: 4.30, 8.0. Director: Carol Reed, from Irving Stone. "Heston hits the ceiling."—*Saturday Review*. Life of Michelangelo. Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews. Col. Todd-AO. 139 min (plus intermission)

* **BAIE DES ANGES** (A). Berkeley, Tottenham Ct Rd (MUS 8150). 2.45, 5.55, 9.5. Sun: 5.55, 9.5. Director: Jacques Demy. Romance & gambling. Jeanne Moreau, Claude Mann, Paul Guers. France. 85 min. With: **VIOLENT ECSTASY** (X)

BAL DE NUIT (X). International Film Theatre, Westbourne Grove (BAY 2345). (From 3 Feb). Young girl led astray in Paris. Pascale Audret, Sophie Daumet. France (sub-titled). 90 min. With: **UNE FEMME MARIEE** (X)

BANDITS OF ORGOSOLO (U). International Film Theatre, Westbourne Grove (BAY 2345). 2.30, 6.45. Sun: 6.45. Director: Vittorio De Sica. Shepherd forced by poverty into banditry. Amateur cast. Italy (sub-titled). 98 min. With: **WAGES OF FEAR** (A)

* **BATTLE OF THE BULGE** (A). Casino, Old Compton St, W1 (GER 6877). Bookable. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. Director: Ken Annakin. Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews. Col. Cinerama. 163 min

* **DEAR JOHN** (X). Cinephone, Oxford St, W1 (MAY 4721). 11.40, 2.0, 4.20, 6.40, 9.0. Director: Lars Magnus Lingren. The love affair of a waitress & a ship's officer. Jarl Kulle, Christina Schollin. Sweden. 111 min (Check)

* **DR NO** (A). Studio One, 233 Oxford St, W1 (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. Director: Terence Young. Caribbean Bond, Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. Col. 105 min. With: **FROM RUSSIA WITH LOVE** (A)

* **UNE FEMME MARIEE** (X). International Film Theatre,

* **Westbourne Grove** (BAY 2345). (From Th 3 Feb). 2.10, 5.40, 9.10. Sun: 5.40, 9.10. Director: Jean-Luc Godard. One day in the life of a married woman. Macha Meril, Bernard Noël, Philippe Leroy. France (sub-titled). 90 min. With: **BAL DE NUIT** (X)

* **FLIGHT OF THE PHOENIX** (A). Carlton, Haymarket (WHI 3711). 2.20, 5.20, 8.15. (Sat: 11.15 p.m.) Sun: 2.25, 5.20, 8.15. Director: Robert Aldrich. An enforced initiative test for survival after a desert plane crash. James Stewart, Richard Attenborough, Peter Finch, Hardy Kruger, Ernest Borgnine, Christian Marquand, Dan Duryea. Col. WS. 140 min

* **4 IN THE MORNING** (X). † **Cameo-Royal, Charing X Rd** (WHI 6915). Pgm: 10.35, 12.55, 3.20, 5.45, 8.10. (F & Sat: 10.50 p.m.) Sun: 2.50, 5.20, 8.0. What would you do if you found a body in the Thames? Judi Dench, Norman Rodway, Ann Lynn, Brian Phelan. 94 min

* **4 SOLDIERS** (A). Jacey, Marble Arch (MAY 6396). 12.25, 2.57, 5.29, 8.0. Sun: 5.29, 8.0. An episode from the Spanish Civil War 1938. Weston Gavin, Gunther Shoss, Peter Tory, David Morrell, W Germany. 52 min. With: **THE JOKER** (A)

* **FROM RUSSIA WITH LOVE** (A). Studio One, 233 Oxford St, W1 (GER 3800). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. Director: Terence Young. Bond in Istanbul. Sean Connery, Pedro Armendariz, Daniela Bianchi, Lotte Lenya. Col. 110 min. With: **DR NO** (A)

† **GET OFF MY BACK** (X). Columbia, Shaftesbury Av (REG 5414). Pgm: 1.5, 3.25, 5.48, 8.15. (Sat: 11 p.m.) Sun: 3.30, 5.45, 8.15. Rehabilitation of drug addicts. Chuck Connors, Edmond O'Brien, Stella Stevens, Eartha Kitt. 113 min. (Check)

* **GREAT RACE** (U). Coliseum, St Martin's Lane (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30. Director: Blake Edwards. Cost \$12 million. Round the world by car in 1908. Jack Lemmon, Tony Curtis. Col. WS. 153 min

* **HEROES OF TELEMAR** (U). Odeon, Haymarket (WHI 2738). 2.30, 8.0. Sat: 2.0, 5.0, 8.0. Sun: 4.30, 8.0. Director: Anthony Mann. *The Guns of Navarone* on ice. Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave. Col. WS. 131 min

* **HOW TO MURDER YOUR WIFE** (A). Jacey, Piccadilly (REG 1449). Pgm: 11.30, 1.40, 3.50, 6.5, 8.15. Sun: 4.0, 6.10, 8.20. Comic consequences of a cartoonist's accidental marriage. Jack Lemmon, Terry-

Thomas. Virna Lisi. Col. 118 min (Check)

THE JOKER (A). Jacey, Marble Arch (MAY 6396). 1.28, 4.0, 6.32, 9.4. Sun: 4.0, 6.32, 9.4. Director: Philippe de Broca. The story of an unashamed and uninhibited philosopher. Jean-Pierre Cassel, Anouk Aimee, Genevieve Cluny, Georges Wilson. France 90 min. With: **4 SOLDIERS** (A)

* **THE KNACK** (X). Paris-Pullman, Drayton Gardens (FRE 5898). 2.10, 5.40, 9.20. Sat: 1.40, 5.10, 8.45. Sun: 5.50, 9.25. Director: Dick Lester. Cannes Prize 1965. The myth about those who have it and those who don't. Rita Tushingham, Ray Brooks, Michael Crawford, Donal Donnelly. 85 min. With: **LA NOTTE** (X)

* **LADY KILLERS** (U). Classic Baker St (WEL 8836). Pgm: 12.45, 2.25, 4.30, 6.40, 8.45 (Sat: 11.15 p.m.). Black comedy. Alec Guinness, Peter Sellers, Herbert Lom, Cecil Parker, Katie Johnson. Col. 90 min. 1955

* **LADY L** (A). Ritz, Leicester Sq, W1 (GER 1234). 1.15, 3.40, 6.13, 8.40. Sun: 3.30, 5.49, 8.18. Director: Peter Ustinov from Romain Gary. From gutter to riches in turn-of-the-century Paris. Sophia Loren, Paul Newman, Peter Ustinov, David Niven. Col. WS. 124 min

* **LAST YEAR IN MARIENBAD** (U). La Continentale, Tottenham Ct Rd (MUS 4193). Director: Alain Resnais. Script by Alain Robbe-Grillet. An experiment with time and memory. Delphine Seyrig, Sacha Pitoeff. France. 94 min. 1962. With: **MY HOME IS COCACABANA** (U)

† **LIFE AT THE TOP** (X). Odeon, Leicester Sq (WHI 6111). 1.30, 3.40, 6.25, 8.50 (Sat 11 p.m.). *Room at the Top* 10 years later from the sequel by John Braine. Laurence Harvey, Jean Simmons, Honor Blackman, Michael Craig. 117 min

† **LOVING COUPLES** (X). Cameo Moulin, Gt Windmill St (GER 1653). 10.30, 1.55, 5.20, 8.50. (Sat: 10.50.) Sun: 2.15, 5.25, 8.45. Director: Mai Zetterling. Harriette Anderson, Gunnell Lindelom, Gio Petre. Sweden. 95 min. 1964. With: **HER BIKINI NEVER GOT WET** (A)

* **MONSIEUR HULOT'S HOLIDAY** (U). Prince Charles Theatre, Leicester Pl, W1 (GER 8181). (Ends 2 Feb.) 1.15, 3.0, 5.0, 7.0, 9.0. (F & Sat only: 11.10.) Sun: 1.0, 2.45, 4.40, 6.40, 8.40. Director: Jacques Tati. Misadventures of a Frenchman on holiday. Jacques Tati, Nathalie Pascaud. France. 90 min. 1951/2

* **MY FAIR LADY** (U). Warner, Leicester Sq, W1 (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. Also at Royalty, Kings-

way, WC2 (HOL 8004). Bookable. 2.45, 8.0. Sun: 3.15, 7.30. Director: George Cukor. Oscar designs by Cecil Beaton. Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White. Col. Super Panavision. 185 min

NO QUESTIONS ON SATURDAY (U). Cameo-Poly, Upper Regent St, W1 (LAN 1744). 1.30, 3.45, 6.0, 8.20. Sun: 3.40, 8.0, 8.20. Director: Alex Joffe. Comedy. Robert Hirsch, Rina Ganov, Dahlia Friedland. France, Israel. 106 min

* **NORTH-WEST PASSAGE** (A). Cameo, Victoria St (VIC 6588). Th 27 Jan, 3 days. 11.25, 1.30, 3.50, 6.5, 8.30. Director: King Vidor. 19th century epic march across N. Canada. Spencer Tracy, Robert Young, Walter Brennan. 125 min. 1939

* **LA NOTTE** (X). Paris-Pullman, Drayton Gardens (FRE 5898). 3.40, 7.15. Sat: 3.10, 6.40. Sun: 3.50, 7.25. Director: Michelangelo Antonioni. A vaguely married couple. Marcello Mastroianni, Jean Moreau, Monica Vitti. Italy France (sub-titled). 120 min. 1960. With: **THE KNACK** (X)

ONE SPY TOO MANY (A). Empire, Leicester Sq (GER 1234). 1.49, 4.14, 6.39, 9.0. Sun: 3.54, 6.19, 8.40. 3rd of the *Man from U.N.C.L.E.* series. Robert Vaughn, David McCallum, Rip Torn, Dorothy Provine, Leo G Carroll. Col. WS. 101 min

* **PHILADELPHIA STORY** (A). Cameo, Victoria St (VIC 6588). Sun 30 Jan, 4 days. Pgm: 12.10, 2.15, 4.20, 6.30, 8.40. Sun: 4.30, 6.30, 8.30. Director: George Cukor. Society girl's romance—the story on which *High Society* was based. Katharine Hepburn, Cary Grant, James Stewart. 112 min. 1940

* **SHAKESPEARE WALLAH** (A). Academy Two, Oxford St, W1 (GER 5129) (ends 9 Feb). Pgm: 1.10, 3.40, 6.15, 8.55. Sun: 3.40, 6.15, 8.55. Experiences of a touring drama group. Sashi Kapoor, Geoffrey Kendal, Laura Liddel. India. 118 min

* **THE SILENCE** (X). Gala Royal, Edgware Rd (AMB 2345). Pgm: 1.10, 4.30, 7.40. Sun: 4.30, 7.40. Director: Ingmar Bergman. Sexual gloom in a Grand Hotel. Ingrid Thulin, Gunnell Lindblom, Jörgen Lindström. Sweden (sub-titled). 94 min. With: **LE BONHEUR** (X)

SKY WEST & CROOKED (A). Leicester Sq Theatre (WHI 5252). 1.10, 3.45, 6.20, 9.0. Sun: 3.45, 6.20, 9.0. Director: John Mills from a story by Mary Hayley Bell. A mentally retarded girl finds love with a gypsy. Hayley Mills, Ian McShane. Col. 102 min

SOUND OF MUSIC (U). Dominion, Tottenham Ct Rd,

W1 (MUS 2176). Bookable. Showing: 2.30, 8.0. Sun: 4.30, 8.0. Director: Robert Wise. From Rodgers & Hammerstein. Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min

* **SPY WHO CAME IN FROM THE COLD** (A). Plaza, Piccadilly Circus (WHI 8944). Pgm: 2.0, 5.10, 8.20. (Sat: 11.30 p.m.) Sun: 2.30, 5.25, 8.20. Director: Martin Ritt. From John Le Carré's novel. Richard Burton, Claire Bloom. Oskar Werner. 112 min

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). Metropole, Victoria (VIC 4673). 2.30, 8.0. Sun: 4.30, 8.0. Director: Ken Annakin. Comic air race before flying was dangerous. Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min

* **THUNDERBALL** (A). London Pavilion, Piccadilly Circus, W1 (GER 2982). Pgm: 10.30, 12.50, 3.20, 5.50, 8.30 (Sat: 11.30 p.m.) Sun: 3.0, 5.50, 8.30. Also at Rialto, Coventry St, W1 (GER 3488). Pgm: 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55. Director: Terence Young. Bond No 4. Sean Connery, Claudine Auger, Bernard Lee, Lois Maxwell. Col. WS. 125 min

* **TOKYO OLYMPIAD** (U). Academy One, Oxford St (GER 2981) (ends 9 Feb). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Director: Kon Ichikawa. Documentary on the 1964 Olympic Games. Japan. Col. WS. 130 min

* **THE TRIALS OF OSCAR WILDE** (X). Baker St Classic (WEL 8808). Th 27 Jan, 3 days. 12.55, 3.20, 5.50, 8.25. (Sat only 11.15 p.m.) "Each man kills the thing he loves"—Wilde. Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick. Col. WS. 123 min

* **WAGES OF FEAR** (A). International Film Theatre, Westbourne Grove (BAY 2345). 4.20, 8.30. Director: H G Clouzot. Cannes Grand Prix 1953. Suspense thriller. Yves Montand, Charles Vanel. France, Italy (sub-titled). 128 min. 1952. With: **BANDITS AT ORGOSOLO** (U)

WALTZ OF THE TOREADORS (X). Classic, Baker St (WEL 8836). Pgm: 12.45, 2.30, 4.35, 6.40, 8.45. Sun: 4.35, 6.35, 8.45. An ageing and unsuccessfully lecherous General—from Anouilh's play. Peter Sellers, Margaret Leighton. Col. 104 min

THE YEARNING (U). Cameo, Victoria St (VIC 6588). A boy and his farm. Gregory Peck, Jane Wyman, Claude Jarman Jr. 127 min. 1946

GENERAL RELEASE



1 THE WHO RIDES A TIGER (A). ABC North General Release. Sun 30 Jan, 7 days. The temporary reformation of a cat-burglar. Tom Bell, Judi Dench, Edina Ronay (above). 103 min. With: **THE GREAT SIOUX MASSACRE** (U)



2 KING RAT (A). Rank South General Release. Sun 30 Jan, 7 days. Director: Bryan Forbes. Survival of the toughest in a Japanese prison camp. George Segal & James Fox (above), Tom Courtenay, Denholm Elliott, John Mills. 134 min



3 LADY L (A). ABC South General Release. Sun 30 Jan, 7 days. Director: Peter Ustinov. From gutter to riches in turn-of-the-century Paris. Sophia Loren, Paul Newman (above), Peter Ustinov, David Niven. Col. WS. 124 min. With: **MONEY TRAP** (A)



4 THE WAR LORD (A). Rank North General Release. Sun 30 Jan, 7 days. Director: Franklin Schaffner. *Droit de seigneur* in 11th-century Normandy. Charlton Heston, Rosemary Forsyth (above), Col. WS. 122 min. With: **THE WORLD OF ABBOTT & COSTELLO** (U)

DISTRICT DIRECTORY

A guide to local cinemas showing release programmes. The numbers refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

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Acton Odeon (ACO 4479) 4

Balham Odeon (KEL 1031) 2
Balham Ritz (KEL 1659) 3
Barking Odeon (RIP 2900) 4
Barkingside State (CRE 1745) 1
Barnet Essoldo (BAR 4450) 1
Barnet Odeon (BAR 4147) 4 (no 2nd feature)
Bayswater ABC (BAY 4149) 1 (M 6 days)
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Belmont Essoldo (WOR 4000) 28, 56
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Bexley Heath ABC (BEX 1680) 3
Blackheath ABC (GRE 2977) 3
Bowes Park Ritz (BOW 4163) 1
Brentwood Odeon (Brentwood 1723) 4
Brixton ABC (BRI 4663) 3
Brixton Astoria (BRI 5482) 2
Brixton Classic (BRI 1649) 6, 13, 104
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Cheam Granada (FAI 8818) 3
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Clapham Granada (BAT 7444) 2
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Edmonton Granada (EDM 5200) 81
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Eltham ABC (ELT 1311) 3
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Holloway Odeon (ARC 6331) 4
Hornchurch Odeon (HX 42700) 2
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King's X Odeon (TER 3534) 4

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Lewisham Rex (LEE 6111) 3 (M 6 days)
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Leytonstone Rialto (LEY 1425) 4

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Mile End Rd ABC (STE 2041) 1
Mile End Rd Odeon (ADV 2034) 4
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Whalebone Lane Odeon (DOM 1600) 1
Wimbledon ABC (LIB 2082) 3
Wimbledon Odeon (LIB 2277) 2
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OTHER RELEASES

ADVENTURES & EPICS

- 5 **AMAZON WOMEN** (A). Paddington Essoldo. M 31 Jan, 3 days. Spectacle of womanhood. Susy Anderson, Joe Robinson. Italy (dubbed). Col. WS. 76 min. With: NAKED STREET (A)
- 6 **BARABBAS** (A). Brixton Classic. Th 3 Feb, 3 days. 1.35, 4.5, 7.20. Director: Richard Fleischer. Biblical epic. Anthony Quinn, Silvano Mangano, Arthur Kennedy, Katy Jurado. Col. WS. 144 min
- 7 **CURSE OF SIMBA** (A). Stepney Essoldo. M 31 Jan, 3 days. The penalties of killing a sacred lion. Bryan Halliday, Dennis Price, Lisa Danielli. 61 min. With: RED LANTERNS (X)
- 8 **GIANT OF THE LOST TOMB** (U). Clapham Junction Imperial. Sun 30 Jan, 7 days. Maciste comes to life to end oppression. Kirk Morris, Massimo Serato. Italy (dubbed). Col. WS. 89 min. With: JUNGLE ADVENTURER (U)
- 9 **IT'S GREAT TO BE YOUNG** (U). Victoria Biograph. Th 3 Feb, 2 days. School rebellion with music. Jeremy Spencer, John Mills. Col. 93 min. 1955. With: SUMMER HOLIDAY (U)
- 10 **JUNGLE ADVENTURER** (U). Clapham Junction Imperial. Sun 30 Jan, 7 days.

- Camberwell Grand. M 31 Jan, 3 days. Plot to steal Koh-i-Noor diamond. Richard Harrison, Luciana Gilli. Italy. Col. WS. 105 min. With: TOP GUN (A) Camberwell. GIANT OF THE LOST TOMB (U) Clapham Junction
- 11 **KING OF THE KHYBER RIFLES** (A). Tooting Astoria. Sun 30 Jan, 7 days. North West India. Tyrone Power, Terry Moore, Michael Rennie. Col. 80 min. 1953. With: RIVER OF NO RETURN (A)
- 12 **KINGS OF THE SUN** (U). Stockwell Classic. Th 3 Feb, 3 days. 2.5, 5.20, 8.40. Director: J Lee Thompson. Inca spectacle. Yul Brynner, George Chakiris, Shirley Anne Field. Col. WS. 107 min. With: MASTER SPY (U)
- 13 **LONG SHIPS** (A). Brixton Classic. Sun 30 Jan, 4 days. 1.20, 4.45, 8.10. Sun: 5.5, 8.25. Director: Jack Cardiff. Vikings go treasure hunting in North Africa. Richard Widmark, Sidney Poitier, Oscar Homolka, Russ Tamblyn. Col. WS. 124 min. With: LEGEND OF TOM DOOLEY (U)
- 14 **RIVER OF NO RETURN** (A). * Tooting Astoria. Sun 30 Jan, 7 days. Director: Otto Preminger. Over the Rockies on a raft. Marilyn Monroe, Robert Mitchum. Col. 90 min. 1954. With: KING OF THE KHYBER RIFLES (A)
- 15 **SAMSON AND THE SLAVE QUEEN** (U). Hackney

- Essoldo. Th 3 Feb, 3 days. Royal rivalries again. Pierre Brice, Alan Steel. Italy (dubbed). 92 min. With: CALIFORNIA (U)
- 16 **THE SLAVE MERCHANTS** (U). Harlesden Coliseum. M 31 Jan, 6 days. Spectacle. Kirk Morris, Michele Griardoni. Italy-France. Col. 95 min. With: WINNETOU THE WARRIOR (U)
- 17 **SON OF ALI BABA** (U). Paddington Essoldo. Th 3 Feb, 3 days. Intrigue in old Baghdad. Tony Curtis, Piper Laurie. Col. 74 min. 1952. With: URSUS IN THE LAND OF FIRE (U)
- 18 **STORY OF THE COUNT OF MONTE CRISTO** (U). Camberwell Grand. Th 3 Feb, 3 days. Pretty true to the Dumas novel. Louis Jourdan, Yvonne Furneaux. France/Italy (dubbed). Col. WS. 90 min. With: MAN FROM GALVESTON (U)
- 19 **URSUS IN THE LAND OF FIRE** (U). Paddington Essoldo. Th 3 Feb, 3 days. Royal rivalries in a mythical comedy. Ed Fury, Claudia Mori. Italy (dubbed). 87 min. With: SON OF ALI BABA (U)

COMEDIES

- 20 **ABBOTT & COSTELLO MEET THE MUMMY** (U). Wandsworth Rd Granada. Sun 30 Jan, 5 days (not M 31 Jan or W 2 Feb). With Klaris the living mummy. Abbott &

- Costello. 77 min. 1955. With: NIGHT PASSAGE (U)
- 21 **THE APARTMENT** (A). Kilburn Classic. Sun 30 Jan, * 7 days. 1.0, 4.50, 8.45. Sun: 4.35, 8.40. Director: Billy Wilder. Comedy on life in New York. Jack Lemmon, Shirley MacLaine. 124 min. 1959. With: GENTLEMEN PREFER BLONDES (A)
- 22 **CARRY ON JACK** (A). Praed St Classic. Sun 30 Jan, 7 days. 12.50, 4.10, 7.30. Sun: 4.25, 7.40. Britannia rules the waves? Kenneth Williams, Juliet Mills, Bernard Cribbins. Col. 61 min. With: WHO'S GOT THE ACTION (A)
- 23 **COMPANY OF COWARDS** (A). Woolwich Granada. M 31 Jan, 6 days. Director: George Marshall. Comedy western. Glenn Ford, Stella Stevens. 86 min. With: SPY WITH MY FACE (A)
- 24 **DOCTOR IN THE HOUSE** (U). Highams Park Regal. Th 3 Feb, 3 days. Medical students. Dirk Bogarde, Kenneth More, Muriel Pavlov. Col. 92 min. 1954. With: GENEVIEVE (U)
- 25 **GENEVIEVE** (U). Highams * Park Regal. Th 3 Feb, 3 days. London to Brighton in veteran cars. John Gregson, Kenneth More, Dinah Sheridan, Kay Kendall. Col. 86 min. 1952. With: DR IN THE HOUSE (U)
- 26 **GENTLEMEN PREFER * BLONDES** (A). Kilburn Classic. Sun 30 Jan, 7 days. 3.15,

- 7.0. Sun: 7.0. Director: Howard Hawks. Pursuit of money and marriage. Marilyn Monroe, Jane Russell. Col. 91 min. 1953. With: THE APARTMENT (A)
- 27 **GOOD NEIGHBOUR SAM** (A). Victoria Biograph. M 31 Jan, 3 days. Marital comedy. Jack Lemmon, Romy Schneider. Col. 110 min. With: BABY, THE RAIN MUST FALL (A)
- 28 **GREEN MAIRES NEST** (X). Belmont Essoldo. Sun 30 Jan, 7 days. Village feud. Bourvil, Yves Robert. France/Italy (sub-titled). Col. 96 min. 1959. With: SEDUCTION OF JULIA (A)
- 29 **HAVE ANOTHER BIER** (A). Putney Globe. Sun 30 Jan, 7 days. Lost lottery ticket found on a corpse. Maurice Birand, Louis de Funès. France/Italy (sub-titled). 80 min. With: SECRET PARIS (X)
- 30 **IN THE DOG HOUSE** (U). Stepney Essoldo. Th 3 Feb, 3 days. The occupational hazards of a vet. Leslie Phillips, Peggy Cummings, James Booth. 93 min. With: 4 GUNS TO THE BORDER (U)
- 31 **QUICK BEFORE IT MELTS** (U). Harringay Curzon & Highams Park Regal. Sun 30 Jan, 4 days. Newspaper reporters in the frozen North. Howard St John, George Maharis, Yvonne Craig. Col. 97 min. With: THE CINCINNATI KID (A)
- 32 **ROMAN HOLIDAY** (U).

* **Waterloo Station Classic.** Th 3 Feb, 3 days. 3.15, 5.40, 8.5. Director: William Wyler. "The Cinderella success story in reverse"—Penelope Houston. Audrey Hepburn, Gregory Peck. 118 min. 1952

33 **SATURDAY NIGHT OUT** (X). **Stockwell Classic.** Sun 30 Jan, 4 days. 3.50, 7.5. Sun: 4.5, 7.20. Night ashore of a pleasure cruise. Heather Sears, Bernard Lee. 96 min. With: **BLACK TORMENT** (X)

34 **TELL ME IF IT HURTS** (A). * **Hampstead Everyman.** M 31 Jan, 7 days. Dental comedy. Russell Waters, Patrick Ross. 20 min. 1934. With: **UNE PARTIE DE CAMPAGNE** (A), **ZERO DE CONDUITE** (U)

35 **THREE ON A SPREE** (U). **Golders Green Ionic.** Sun 30 Jan, 7 days. Farce, based on *Brewsters Millions*. Jack Watling, Carole Lesley. 90 min. With: **WEST SIDE STORY** (A)

36 **WALTZ OF THE TOREADORS** (X). **Palmer's Green Queens Hall.** Sun 30 Jan, 7 days. From Jean Anouilh's play. An ageing and unsuccessfully lecherous general in 1900. Peter Sellers, Margaret Leighton. Col. 104 min. With: **THE IPCRESS FILE** (A)

37 **WHO'S GOT THE ACTION** (A). **Praed St Classic.** Sun 30 Jan, 7 days. 2.25, 5.50, 9.20. Sun: 6.5, 9.20. Gambling v marriage. Dean Martin, Lana Turner, Eddie Albert. Col. WS. 93 min. With: **CARRY ON JACK** (A)

DOCUMENTARIES

38 **BOATS A POPPIN** (U). **Finchley Rex.** Sun 30 Jan, 7 days. Speed-boat race in Florida. Col. 20 min. With: **BECKET** (A)

39 **MEIN KAMPF** (X). **Hendon * Gala.** Sun 30 Jan, 7 days. Director: Erwin Leiser. The rise and fall of Adolf Hitler. Swedish (English Comm). 117 min. With: **THE BIG HEAT** (X)

40 **SECRET PARIS** (X). **Putney Globe.** Sun 30 Jan, 7 days. Documentary on strange aspects of a great city. France (sub-titled). Col. 84 min. With: **HAVE ANOTHER BIER** (A)

DRAMAS

41 **AN AFFAIR TO REMEMBER** (U). **Croydon Classic.** Sun 30 Jan, 7 days. 1.45, 5.10, 8.35. Sun: 5.15, 8.30. **Notting Hill Classic.** Sun 30 Jan, 4 days. 12.45, 3.15, 5.45, 8.20. Sun: 4.10, 6.25, 8.40. Shipboard romance and ensuing complications. Cary Grant, Deborah Kerr. Col. WS. 115 min. 1957. With: **RETURN OF A STRANGER** (A) Croydon only

42 **ALWAYS WHEN NIGHT FALLS** (X). **Hackney Essoldo.** Sun 30 Jan, 4 days. Gynaecological dramatics. Jan Hendriks, Hannelore Elsner. W Germany. 96 min. With: **FRUSTRATION** (X)

43 **BABY, THE RAIN MUST FALL** (A). **Victoria Biograph.** M 31 Jan, 3 days. Director: Robert Mulligan. Domestic drama. Steve McQueen, Lee Remick. 81 min. With: **GOOD NEIGHBOUR SAM** (A)

44 **BECKET** (A). **Finchley Rex.** * Sun 30 Jan, 7 days. Director: Peter Glenville. From the play by Anouilh. Account of the Becket-Henry II quarrel. Richard Burton, Peter O'Toole, Martin Hunt, Sian Phillips. Col. WS. 149 min. With: **BOATS A POPPIN** (U)

45 **THE CHALK GARDEN** (U). **Chelsea Essoldo.** Sun 30 Jan, 7 days. Governess and her teenage charge. Deborah Kerr, Hayley Mills, John Mills. Col. 106 min. With: **CARVE HER NAME WITH PRIDE** (U)

46 **THE CINCINNATI KID** (A). * **Harringay Curzon, Highams Park Regal.** Sun 30 Jan, 4 days. Director: Norman Jewison. A few days in the life of a stud poker player. Steve McQueen, Edward G. Robinson, Ann-Margret, Karl Mal-

den, Tuesday Weld. Col. 104 min. With: **QUICK BEFORE IT MELTS** (U)

47 **COMPULSION** (A). **Chelsea * Classic.** Sun 30 Jan, 4 days. 12.55, 2.35, 4.45, 6.55, 9.5. Sun: 4.30, 6.35, 8.50. Director: Richard Fleischer. The Leopold/Loeb murder trial. Orson Welles, Diane Varsi, Bradford Dillman. WS. 103 min. 1958

48 **FRUSTRATION** (X). **Hackney Essoldo.** Sun 30 Jan, 4 days. Sex drama. Ingrid Thulin, Paul Hubschmidt. 90 min. With: **ALWAYS WHEN NIGHT FALLS** (X)

49 **INSIDE DETROIT** (A). **East Ham Granada.** M 31 Jan, 6 days. Union gangster melodrama. Dennis O'Keefe. 67 min. 1955. With: **FROM HERE TO ETERNITY** (A)

50 **LADY FROM SHANGHAI** (A). **Chelsea Classic.** Th 3 Feb, 3 days. 12.50, 2.50, 4.55, 7.0. Sat: 11.30. Director: Orson Welles. Grotesque adventures on a luxury yacht. Orson Welles, Rita Hayworth. 86 min. 1948

51 **LAST DAY OF SUMMER** (A). **Hampstead Classic.** Sun 30 Jan, 7 days. 3.30, 7.10. Sun: 4.0, 7.25. Polish love story. Irena Laskowska, Jan Machulski. 62 min. 1957/8. With: **A SHOP ON THE HIGH STREET** (A)

52 **THE MAGNIFICENT ADVENTURER** (A). **Islington Rex.** M 31 Jan, 3 days. Cellini's amorous adventures. Brett Halsey, Claudia Mori, Francoise Fabian, Bernard Blier. Italy (dubbed). Col. 93 min. With: **DRUMS ACROSS THE RIVER** (A)

53 **PEYTON PLACE** (A). **Queensbury Essoldo.** Sun 30 Jan, 7 days. **Eltham Hill Gaumont.** **Southfields Plaza.** M 31 Jan, 6 days. Director: Mark Robson. Sex and dramatics in a small town. Lana Turner, Diane Varsi, Russ Tamblyn. Col. 155 min

54 **RED LANTERNS** (X). **Stepney Essoldo.** M 31 Jan, 3 days. Before they closed. Jennie Karezi, Georges Foundas. Greece (dubbed). 119 min. With: **CURSE OF SIMBA** (A)

55 **RETURN OF A STRANGER** (A). **Croydon Classic.** Sun 30 Jan, 7 days. 3.50, 7.10. Sun: 4.0, 7.10. Psychological drama. John Ireland, Susan Stephen. 62 min. With: **AN AFFAIR TO REMEMBER** (U)

56 **SEDUCTION OF JULIA** (A). * **Belmont Essoldo.** Sun 30 Jan, 7 days. From Somerset Maugham. A love affair. Charles Boyer, Lilli Palmer. 95 min. With: **GREEN MARES NEST** (U)

57 **A SHOP IN THE HIGH STREET** (A). **Hampstead Classic.** Sun 30 Jan, 7 days. 1.15, 4.50, 8.25. Sun: 5.10, 8.30. Ida Kaminská, Jozef Kroner. Czechoslovakia (sub-titled). 128 min. With: **LAST DAY OF SUMMER** (A)

58 **SILKEN SKIN** (X). **Notting Hill Classic.** Th 3 Feb, 3 days. 12.50, 3.20, 5.50, 8.25. Director: Francois Truffaut. Triangle drama. Jean Desailly, Francoise Dorleac, Nelly Benedetti. France (sub-titled). 118 min

59 **THE TESTAMENT OF DR MABUSE** (A). **South Harrow Odeon.** Sun 30 Jan, 7 days. Gert Frobe, Senta Berger. Germany (dubbed). 88 min. With: **LICENSED TO KILL** (A)

60 **UNE PARTIE DE CAMPAGNE** (A). **Hampstead * Everyman.** M 31 Jan, 7 days. Director: Jean Renoir. Renoir's classic version of a Maupassant story. Sylvia Bataille, George Saint-Saens. France (sub-titled). 40 min. 1937. With: **ZERO DE CONDUITE** (U). **TELL ME IF IT HURTS** (A)

61 **ZERO DE CONDUITE** (U). * **Hampstead Everyman.** M 31 Jan, 7 days. Director: Jean Vigo. Anarchist farce on life in a French boarding school.

Jean Daste, Robert Le Flon. France (sub-titled). 47 min. 1933. With: **UNE PARTIE DE CAMPAGNE** (A). **TELL ME IF IT HURTS** (A)

HORROR & SCIENCE FICTION

62 **BLACK TORMENT** (X). **Stockwell Classic.** Sun 30 Jan, 4 days. 2.10, 5.35, 9.0. Sun: 5.50, 9.5. A phantom bride on horseback pursues the squire with a cry of "murderer". Heather Sears, John Turner, Ann Lynn, Peter Arne. Col. 85 min. With: **SATURDAY NIGHT OUT** (X)

63 **BODY SNATCHERS** (A). * **Dalston Classic.** Sun 30 Jan, 4 days. 3.10, 6.15, 9.20. Sun: 6.15, 9.20. Grave-robbing. Boris Karloff, Bela Lugosi. 73 min. 1945. With: **LEOPARD MAN** (A)

64 **CRYPT OF HORROR** (X). **Watford Essoldo.** Sun 30 Jan, 7 days. Christopher Lee. Spain/Italy (dubbed). 84 min. With: **TERRIFIED** (X)

65 **THE DEADLY MANTIS** (X). **Kilburn Grange.** M 31 Jan, 6 days. Gigantic specimen comes to life in the Arctic. Craig Stevens, Alix Tatton. 79 min. 1957. With: **THE LAND UNKNOWN** (X)

66 **DEVIL BAT** (A). **Tooting Bec Classic.** Sun 30 Jan, 4 days. 2.5, 4.55, 7.45. Sun: 4.30, 7.30. The doctor creates a killer bat that reacts violently to the odour of a new shaving lotion. Bela Lugosi. 68 min. 1941. With: **VAMPIRE BAT** (X)

67 **FRANKENSTEIN 1970** (X). **Brixton Granada.** M 31 Jan, 5 days (not Sat 5 Feb). Horror to come. Boris Karloff, Tom Duggen, Donald Barry. 83 min. 1958. With: **HOUSE ON HAUNTED HILL** (X)

68 **HOUSE OF FRANKENSTEIN** (X). **Tooting Bec Classic.** Th 3 Feb, 3 days. 3.5, 6.10, 9.15. Director: Eric Kenton. Early horror. Boris Karloff, J Carol Naish. 70 min. 1944. With: **SON OF DRACULA** (A)

69 **HOUSE OF WAX** (X). **Becontree Odeon.** M 31 Jan, 6 days. **Ealing Walpole.** Sun 30 Jan, 7 days. A New York wax museum in 1900 and a psychopathic murderer. Frank Lovejoy, Vincent Price, Phyllis Kirk. Col. 87 min. 1953. With: **PHANTOM OF THE RUE MORGUE** (X)

70 **HOUSE ON HAUNTED HILL** (X). **Brixton Granada.** M 31 Jan, 5 days (not Sat 5 Feb). Vincent Price, Carol Ohmart. 75 min. 1958. With: **FRANKENSTEIN 1970** (X)

71 **THE LAND UNKNOWN** (X). **Kilburn Grange.** M 31 Jan, 6 days. Jock Mahoney, Shawn Smith. 77 min. 1957. With: **THE DEADLY MANTIS** (X)

72 **LEOPARD MAN** (A). **Dalston Classic.** Sun 30 Jan, 4 days. 1.30, 4.35, 7.30. Sun: 4.30, 7.30. Director: Jacques Tournier. A killer with padded feet. Dennis O'Keefe. 76 min. 1943. With: **BODY SNATCHERS** (A)

73 **MAN WITH THE X-RAY EYES** (X). **St Pancras Tolmer.** M 31 Jan, 3 days. Director: Roger Corman. "If thine eye offend thee..." Ray Milland, Diana Van Der Vlis. Col. WS. 80 min. With: **MY BLOOD RUNS COLD** (A)

74 **MY BLOOD RUNS COLD** (A). **St Pancras Tolmer.** M 31 Jan, 3 days. Reincarnation drama. Troy Donahue, Joey Heatherton, Barry Sullivan. WS. 93 min. With: **MAN WITH THE X-RAY EYES** (X)

75 **PHANTOM OF THE RUE MORGUE** (X). **Becontree Odeon.** M 31 Jan, 6 days. **Ealing Walpole.** Sun 30 Jan, 7 days. From Edgar Allan Poe. Karl Malden, Patricia Medina. Col. 84 min. 1953. With: **HOUSE OF WAX** (X)

76 **SON OF DRACULA** (A). **Tooting Bec Classic.** Th 3 Feb, 3 days. 1.35, 4.40, 7.25.

Director: Robert Siodmak. A early piece of the macabre. Lon Chaney, Robert Paige. 78 min. 1943. With: **HOUSE OF FRANKENSTEIN** (X)

77 **TERRIFIED** (X). **Watford Essoldo.** Sun 30 Jan, 7 days. Jack the Ripper-type murder drama. Rod Lawren, Tracy Olsen. 66 min. With: **CRYPT OF HORROR** (X)

78 **VAMPIRE BAT** (X). **Tooting Bec Classic.** Sun 30 Jan, 4 days. 3.45, 6.35, 9.25. Sun: 6.20, 9.25. Life, blood & garlic in a central European village. Melvyn Douglas, Fay Wray, Lionel Atwell. 61 min. 1933. With: **DEVIL BAT** (A)

MUSICALS

79 **FLOWER DRUM SONG** (U). **Dalston Classic.** Th 3 Feb, 3 days. 1.15, 4.45, 8.20. Romance in San Francisco's Chinatown. Nancy Kwan, James Shigeta, Juanita Hall. Col. WS. 133 min. With: **STAGE TO THUNDER ROCK** (U)

80 **SUMMER HOLIDAY** (U). **Victoria Biograph.** Th 3 Feb, 3 days. Director: Peter Yates. By bus to Greece. Cliff Richard, The Shadows, Laurie Peters. Col. WS. 109 min. With: **IT'S GREAT TO BE YOUNG** (U)

81 **WEST SIDE STORY** (A). * **Edmonton Granada, Enfield Rialto.** M 31 Jan, 6 days. **Golders Green Ionic, Raynes Park Rialto, Stoke Newington Coliseum.** Sun 30 Jan, 7 days. Director: Robert Wise. 10 Academy Awards, music by Bernstein. Natalie Wood, Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. Col. WS. 153 min. With: **THREE ON A SPREE** (U) **Golders Green Ionic**

THRILLERS

82 **THE BIG HEAT** (X). **Hendon * Gala.** Sun 30 Jan, 7 days. Director: Fritz Lang. Violent detective melodrama. Glenn Ford, Lee Marvin, Gloria Grahame. 1953. With: **MEIN KAMPF** (X)

83 **CHARADE** (A). **Waterloo * Station Classic.** Sun 30 Jan, 4 days. 3.15, 5.40, 8.5. Sophisticated suspense in Paris. Audrey Hepburn, Cary Grant, James Coburn, Walter Matthau. Col. 113 min

84 **COPLAN AGENT 005** (A). **Harrow Rd Prince of Wales.** M 31 Jan, 6 days. Spy thriller. Dominique Pautrel, Verna Lisi. France/Italy/Belgium (sub-titled). 96 min. With: **DAY OF THE BADMAN** (A)

85 **DOSSIER** (U). **St Pancras Tolmer.** Th 3 Feb, 3 days. US secret agent's search for VIP manuscript. David Hedison, Luciana Paluzzi, Edgar Bergen. 48 min. With: **McINTOCK** (U)

86 **THE IPCRESS FILE** (A). * **Palmer's Green Queens Hall.** Sun 30 Jan, 7 days. Sidney J. Furie. From Len Deighton. The true facts about spying. Michael Caine, Susan Lloyd. Col. 109 min. With: **WALTZ OF THE TOREADORS** (X)

87 **LICENSED TO KILL** (A). **South Harrow Odeon.** Sun 30 Jan, 7 days. Bond parody. Tom Adams, Karel Stepanek, Veronica Hurst, Peter Bull, Joan Arnatt, Francis Dewolf, Felix Felton, George Pastell. Col. 96 min. With: **THE TESTAMENT OF DR. MABUSE** (A)

88 **MAN FROM GALVESTON** (U). **Camberwell Grand.** Th 3 Feb, 3 days. Legal murder drama. Jeffrey Hunter, James Coburn. 57 min. With: **STORY OF THE COUNT OF MONTE CRISTO** (U)

89 **MASTER SPY** (U). **Stockwell Classic.** Th 3 Feb, 3 days. 4.0, 7.15. Physicists and spies. Stephen Murray, June Thorburn, Alan Wheatley. 74 min. With: **KINGS OF THE SUN** (U)

90 **NAKED STREET** (A). **Paddington Essoldo.** M 31 Jan, 3 days. Brooklyn racketeering. Anthony Quinn, Farley

Granger. 83 min. 1955. With: **AMAZON WOMEN** (A)

91 **THE SPY WITH MY FACE** (A). **Islington Rex.** Th 3 Feb, 3 days. **Woolwich Granada.** M 31 Jan, 6 days. The second of the *Man From U.N.C.L.E.* series. Robert Vaughn, Senta Berger, David McCallum. Col. 86 min. With: **GUNS OF DIABLO** (U) **Islington. COMPANY OF COWARDS** (A) **Woolwich**

WAR

92 **CARVE HER NAME WITH PRIDE** (U). **Chelsea Essoldo.** Sun 30 Jan, 7 days. WW II real life resistance story. Virginia McKenna, Paul Scofield. 119 min. 1957. With: **CHALK GARDEN** (U)

93 **FROM HERE TO ETERNITY** (A). **East Ham Granada.** M 31 Jan, 6 days. Director Fred Zinnemann. Life in the US Army before Pearl Harbour. Burt Lancaster, Deborah Kerr. 118 min. 1953. With: **INSIDE DETROIT** (A)

94 **THE LONGEST DAY** (A). **Notting Hill Gaumont.** Sun 30 Jan, 7 days. D-Day invasion. Richard Burton, Kenneth More, Leo Genn, John Wayne, Robert Mitchum, Henry Fonda, Robert Ryan, etc. Col. WS. 180 min.

WESTERNS

95 **CALIFORNIA** (U). **Hackney Essoldo.** Th 3 Feb, 3 days. Renegade Mexicans rebel. Jock Mahoney, Faith Domergue. 75 min. With: **SAMSON AND THE SLAVE QUEEN** (U)

96 **CANYON PASSAGE** (U). **Notting Hill Imperial Playhouse.** Th 3 Feb, 3 days. Director: Jacques Tournier. Pioneering the old West. Dana Andrews, Brian Donlevy. Col. 92 min. 1946. With: **FRONTIER UPRISING** (U)

97 **DAY OF THE BADMAN** (A). **Harrow Rd Prince of Wales.** M 31 Jan, 6 days. Fred McMurray, Joan Weldon, John Ericson. 82 min. 1957. With: **COPLAN AGENT 005** (A)

98 **DRUMS ACROSS THE RIVER** (A). **Islington Rex.** M 31 Jan, 3 days. Crooks and Colorado Indians. Audie Murphy, Lyle Bettger, Walter Brennan. Col. 78 min. 1954. With: **THE MAGNIFICENT ADVENTURER** (A)

99 **FIGHTING MAN OF THE PLAINS** (U). **Notting Hill Imperial Playhouse.** M 31 Jan, 3 days. Reformed outlaw in trouble. Randolph Scott, Bill Williams, Victor Jory. 94 min. 1949. With: **FURY IN PARADISE** (U)

100 **FOUR GUNS TO THE BORDER** (U). **Stepney Essoldo.** Th 3 Feb, 3 days. Rory Calhoun, Colleen Miller, George Nader. Col. 82 min. 1954. With: **IN THE DOG HOUSE** (U)

101 **FRONTIER UPRISING** (U). **Notting Hill Imperial Playhouse.** Th 3 Feb, 3 days. Scout prevents war between US & Mexico. Jim Davis, Nancy Hadley, Ken Mayer. 68 min. With: **CANYON PASSAGE** (U)

102 **FURY IN PARADISE** (U). **Notting Hill Imperial Playhouse.** M 31 Jan, 3 days. Play-boy from Texas involved in Mexican revolution. Peter Thompson, Rea Irubide. US/Mexico. Col. 66 min. 1954. With: **FIGHTING MAN OF THE PLAINS** (U)

103 **GUNS OF DIABLO** (U). **Islington Rex.** Th 3 Feb, 3 days. Wagon train feud. Charles Bronson, Susan Oliver. 56 min. With: **THE SPY WITH MY FACE** (A)

104 **LEGEND OF TOM DOOLEY** (U). **Brixton Classic.** Sun 30 Jan, 4 days. 3.30, 6.55. Sun: 4.0, 7.15. Stagecoach hold-up. Michael Landon, Jo Morrow. 79 min. 1959. With: **LONG SHIPS** (A)

105 **McINTOCK** (U). **St Pancras Tolmer.** Th 3 Feb, 3 days. Comedy western. John Wayne, Maureen O'Hara, Yvonne de Carlo. Col. WS. 127 min. With: **DOSSIER** (U)



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- 106 NIGHT PASSAGE (U).** Wandsworth Rd Granada. Sun 30 Jan, 5 days (not M 31 Jan or W 2 Feb). Man accused of his brothers' crime. James Stewart, Audie Murphy, Dan Duryea, Diane Foster. Col. 90 min. 1956. With: ABBOTT & COSTELLO MEET THE MUMMY (U)
- 107 STAGE TO THUNDER ROCK (U).** Dalston Classic. Th 3 Feb, 3 days. 3.30, 7.5. Barry Sullivan, Marilyn Maxwell, Scott Brady. Col. WS. 62 min. With: FLOWER DRUM SONG (U)
- 108 TOP GUN (A).** Camberwell Grand. M 31 Jan, 3 days. Sterling Hayden. 74 min. 1955. With: JUNGLE ADVENTURER (U)
- 109 WINNETOU THE WARRIOR (U).** Harlesden Coliseum. M 31 Jan, 6 days. Pierre Brice, Lex Barker. W Germany/France/Yugoslavia (dubbed). Col. WS. 89 min. With: THE SLAVE MERCHANTS (U)

SUNDAY SPECIALS

Showing Sun 30 Jan only

- PEEPING TOM (X).** Director: Michael Powell. Murder by tripod, camera and mirror. Carl Boehm, Moira Shearer, Anna Massey. Col. 108 min. With: FANTASTIC DISAPPEARING MAN (X). Supernatural melodrama. Francis Lederer, Norma Eberhardt, Ray Stricklyn. 77 min. 1958. Double bill at: Bayswater ABC (BAY 4149)
- * RIOT IN CELL BLOCK 11 (X).** Director: Don Siegel. Prison drama. Neville Brand. 80 min. With: THE HITCHHIKER (X). Director: Ida Lupino. Escaped convict picked up by two fishermen on holiday. Edmond O'Brien, Frank Lovejoy. 71 min. 1952. Double bill at: Becontree Odeon (SEV 2302)
- JACK THE RIPPER (X).** "Revulsion of Prostitutes." Lee Patterson, Betty McDowell. 84 min. 1958. With: FLESH & THE FIENDS (X).

- Edinburgh 1820, with grave robbers Burke and Hare. Peter Cushing, Donald Pleasence. 97 min. 1959. Double bill at: Dartford Granada (DA 21221)
- SONS OF THUNDER (U).** Mythical spectacle. Antonella Lualdi, Pedro Armendariz. Italy/France. Col. 98 min. With: SPANISH SWORD (U). Henry III. Ronald Howard, June Thorburn. 63 min. Double bill at: East Ham Granada (GRA 3000)
- BEAT GIRL (X).** Musical drama. Adam Faith, Shirley Ann Field. 85 min. 1959. With: FLESH & THE FIENDS (X). Double bill at: Edmonton Granada (EDM 5200)
- BACK FROM THE DEAD (X).** Reincarnation drama. Arthur Franz, Peggie Castle. 78 min. 1957. With: UNKNOWN TERROR (A). Expedition in the jungle to the Cave of Death. Paul Richards, Mala Powers. 76 min. 1957. Double bill at: Eltham Hill Gaumont (ELT 3767)

- FRANKENSTEIN'S DAUGHTER (X).** Inherited horror. Sandra Knight. 86 min. 1958. With: NOT OF THIS EARTH (X). Director: Roger Corman. Horror. Paul Birch, Morgan Jones. 65 min. 1956. Double bill at: Enfield Rialto (ENF 0711)

- HORRORS OF THE BLACK MUSEUM (X).** A strange collection of relics. Michael Gough, Shirley Ann Field. Col. 28 min. 1958. With: NIGHT OF THE EAGLE (X). Black Magic and psychiatry. Janet Blair, Peter Wyngarde, Margaret Johnston. 87 min. Double bill at: Erith Odeon (Erith 2020)

- SIGN OF THE PAGAN (U).** How Attila the Hun was overcome by a centurion. Jeff Chandler, Jack Palance, Rita Gam. Col. WS. 92 min. 1954. With: FBI CODE 98 (U). The attempted sabotage of a VIP airliner. Jack Kelly, Philip Carey. 79 min. Double bill at: Hammersmith Broadway (RIV 6120)

- CITY OF THE DEAD (X).** Contemporary witchcraft in

- New England. Dennis Lotis, Christopher Lee. 78 min. 1959. With: MAN ON THE PROWL (X). Murderous psychopath. Jim Best, Mala Powers, Jerry Paris. 85 min. 1956. Double bill at: Harrow Rd Prince of Wales (CUN 3303)

- DESTRY (A).** Director: George Marshall. Son of a fighting lawman cleans up town without guns. Audie Murphy, Mari Blanchard. Col. 85 min. 1954. With: SONS OF THUNDER (U). Double bill at: Kings X Century (TER 6321)

- RAIDERS OF THE SEVEN SEAS (U).** Exploits of pirate chief Barbarossa. John Payne, Donna Reed. Col. 87 min. 1952. With: TOUGH AS THEY COME (A). Dishonest student learns his lesson. Billy Halop, Paul Kelly, Helen Parrish. WS. 61 min. 1942. Double bill at: Notting Hill Imperial Playhouse (PAR 4992)

CINEMA CLUBS

- Academy Cinema Club,** 167 Oxford St, W 1 (GER 8819). No smoking. **HOW TO BE LOVED** 6.0, 8.30. Sat & Sun: 3.30, 6.0, 8.30. Director: Wojciech Has. Relationship of an actress and a fugitive from the Gestapo. Barbara Krafftuna, Zbigniew Cybulski. Poland. 100 min

- Starlight Cinema Club,** May Fair Hotel, Berkeley Sq, W 1 (MAY 7777). Th 27 Jan, 3 days. **THE YELLOW ROLLS-ROYCE.** 8.0, 10.30. Director: Anthony Asquith. 3 episodes in the life of a veteran car. Rex Harrison, Jeanne Moreau, Ingrid Bergman, Shirley MacLaine. Col. WS. 122 min
- Sun 30 Jan, 4 days. **RAW-HIDE.** 8.0, 10.30. Sun: 8.30. Director: Henry Hathaway. Plot to hold up stage-coach. Tyrone Power, Susan Hayward. 86 min. 1950

- Th 3 Feb, 3 days. **YELLOW SKY.** Th & Sat: 8.0, 10.30. F 10.30. Outlaw in ghost town. Gregory Peck, Richard Widmark. 97 min. 1948

F 4 Feb only. **THE LIGHT OF HEART.** 7.30. From play by Emlyn Williams. Ida Lupino, Monty Woolley. 85 min. 1943. With: **IF I'M LUCKY.** 9.0. Crooner put up to expose government racketeers. Vivian Blaine, Perry Como. 80 min. 1946

NATIONAL FILM THEATRE

Waterloo Bridge, South Bank, SE 1 (WAT 3232). No smoking. All foreign films sub-titled or with earphone commentary.

- * Sat 29 Jan. **EL CID.** 4.0. Director: Anthony Mann. Epic life of the medieval Spanish hero. Sophia Loren, Charlton Heston.
- * Col. **LAURA.** 8.30. Director: Otto Preminger. Bitter egoist verging on paranoia and the effortless strength of the law. Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson. 1944
- Sun 30 Jan. **CZARINA.** 4.0. Director: Otto Preminger. Bedroom farce. Tallulah Bankhead, Charles Coburn, Anne Baxter, Vincent Price. 1945.
- * **FALLEN ANGEL.** 6.15. Director: Otto Preminger. Sex drama. Alice Faye, Dana Andrews. 1945. **DAISY KENYON.** 8.30. Director: Otto Preminger. The eternal triangle. Joan Crawford, Dana Andrews, Henry Fonda. 1947

- * M 31 Jan. **THE SEVENTH SEAL.** 6.15, 8.30. Director: Ingmar Bergman. The Dark Middle Ages. Gunnar Bjornstrand, Nils Poppe, Max von Sydow. Sweden. 1958

- * T 1 Feb. **WHERE THE SIDEWALK ENDS.** 6.15. Director: Otto Preminger. A brutal police officer allows a suspect to die during interrogation. Dana Andrews, Gene Tierney, Gary Merrill. 1950. **THE MOON IS BLUE.** 8.30. Director: Otto Preminger. Amorous exploits of a young couple. William Holden, David Niven, Maggie McNamara, Dawn Addams. 1953

- * W 2 Feb. **RIVER OF NO RETURN.** 6.15. Director: Otto Preminger. Over the Rockies on a raft. Robert Mitchum, Marilyn Monroe, Rory Calhoun. 1954. **CARMEN JONES.** 8.30. Director: Otto Preminger. Carmen plot superimposed on modern negro life in US. Dorothy Dandridge, Harry Belafonte, Pearl Bailey. 1954

- Th 3 Feb. **BONJOUR TRISTESSE.** 6.15. Director: Otto Preminger. Incest here is emotional infantilism. Deborah Kerr, David Niven, Jean Seberg, Mylene Demongeot. 1957. **THE MAN WITH THE GOLDEN ARM.** 8.30. Director: Otto Preminger. The weakness of a drug addict and a woman's despairing fight to save him. Frank Sinatra, Eleanor Parker, Kim Novak. 1956

PRE-RELEASE

- 10 LITTLE INDIANS (A).** Edgware Rd ABC (PAD 5901). Sun 30 Jan, 7 days. Who's the killer if all the suspects are killed? (from Agatha Christie). Hugh O'Brien, Shirley Eaton. 91 min. With: CAPTIVE CITY (A)

- * **FLIGHT OF THE PHOENIX (A).** Kensington Odeon (WES 0131). Sun 30 Jan, 7 days. Director: Robert Aldrich. An enforced initiative test for survival after a desert plane crash. James Stewart, Richard Attenborough, Peter Finch, Hardy Kruger, Ernest Borgnine, Christian Marquand, Dan Duryea. Col. WS. 140 min

- * **SPY WHO CAME IN FROM THE COLD (A).** Fulham Rd ABC (FRO 2636). Sun 30 Jan, 14 days. Director: Martin Ritt. From John Le Carré's novel. Richard Burton, Claire Bloom, Oskar Werner. 112 min

Music

Almost everyone who has ever been to a concert knows Rossini's bubbling overture *The Thieving Magpie*. Beloved of Beecham and other conductors, it's the one that starts with two drum rolls and a strutting military march. Few people could tell you anything about the opera which should follow it—or even be certain that there is an opera; not surprisingly, for *The Thieving Magpie* has not been staged in Britain, apart from a few amateur performances, since the 1880's, and in Italy for even longer. This week Sadler's Wells, who have a fondness for operatic lame ducks, add the piece to their repertoire; they hope it may become as big a hit as their previous Rossini rediscoveries.

La Gazza Ladra, to use the Italian title, is something of an odd man out in early 19th Century opera. Rossini, who enjoyed the sort of rave popularity in his day largely reserved for pop singers in ours, made his reputation as a composer of sophisticated comedies and massive epics, like *William Tell*. Here (like the composer of *Pagliacci* 15 years later) he drew on a real-life incident: the trial of a servant for a theft actually committed by a pet magpie. The unfortunate prototype heroine is hanged; Rossini's mezzo-soprano, Ninetta, eats the fring-squad in the last scene.

Sadler's Wells producer Anthony Wells thinks *The Thieving Magpie* must be the earliest Italian example of *verismo* opera about down-to-earth characters, as opposed to the high-life intrigue. Rossini certainly went against the conventions of his period, writing extended ensembles and big choral scenes and hardly any show-off arias, which is probably one reason why the work has been cold-shouldered by later generations of singers.

The music itself is in his characteristically elegant, virtuoso style; combining this with naturalistic action, says Besch, is the biggest production problem. Covent Garden also have a new production this week—not a novelty, but the revival of an old favourite, *The Flying Dutchman*, which has not been staged there for 15 years. Almost automatic choice for the name part, the phantom captain doomed to sail the seas until redeemed by love, was David Ward, the Garden's massive Scots bass (six-foot-four and 16 stone). Ward, who in his time has been a Navy boxer, a teacher, and a pub chucker-out, has sung the *Dutchman* about 70 times at Sadler's Wells and the New York Met. He has a special affection for the part; it launched him into Wagner opera. At 43, he now ranks as one of the world's leading Wagnerian basses.

Richard Last

OPERA

Saville Theatre, Shaftesbury Av, WC2 (TEM 4011). Sat 29 Jan. Ruggiero. M 31 Jan-F 4 Feb. The Mikado. Gilbert & Sullivan. Conductor: Isidore Godfrey. The D'Oyly Carte Opera Company. 7.30. Sat & W 2.30

Sat 29 Jan Sadler's Wells. Der Freischütz, Weber. Conductor: Del Mar. Cast: Baldwin, London, Remedios, Kitchiner, McIntyre, Lumsden, Mangin, Olegario, Hauxwell. 7.30

Royal Opera House. La Bohème, Puccini (in Italian). Conductor: Lockhart. Cast: Carlyle, Robson, Bonhomme, Bryn-Jones, Ronald Lewis, Forbes Robinson. 7.30

Tues 1 Feb Royal Opera House. Der fliegende Holländer, Wagner (in German). Conductor: Solti. Cast: Jones, Bainbridge, Pribyl, MacDonald, D Ward, Frick. 7.30

Sadler's Wells. The Thieving Magpie, Rossini. Conductor: Balkwill. Cast: Wilson, Kern, Robson, Pilley, Fryatt, Chorley, Dowling, Garrard, Blackburn. 7.30

Wed 2 Feb Sadler's Wells. Madam Butterfly, Puccini. Conductor: Bernardi. Cast: June, S Chapman, Gilmore, McAlpine Bevan; Easton, Stannard. 7.30

Royal Opera House. La Bohème, Puccini (in Italian). Conductor: Lockhart. Cast: Carlyle, Robson; Bonhomme, Bryn-Jones, Ronald Lewis, Forbes Robinson. 7.30

Thurs 3 Feb Sadler's Wells. Hansel & Gretel, Humperdinck. (ILEA matinee, not available for public booking. 2.15)

Fri 4 Feb Sadler's Wells. The Marriage of Figaro, Mozart (last performance). Conductor: Mackerras. Cast: J Chapman, Gale, Pashley, Hunter, Amit, Carolan, Bevan, Herinx, McIntyre, Mangin, Stannard. 7.0

Royal Opera House. Der fliegende Holländer, Wagner (in German). Conductor: Solti. Cast: Jones, Bainbridge, Pribyl, MacDonald, D Ward, Frick. 7.30

CONCERTS

Sat 29 Jan Royal Festival Hall. Burns' Night Concert. Performers: Marion Studholme (soprano), Johanna Peters (mezzo-soprano), Joe McBride (tenor), Harold Blackburn (bass), Kenneth Ross (Gaelic). Band of the Scots Guards, Scottish clans dancing team, piping & dancing by children of the Royal Caledonian Schools, Mary Dickie (accompanist), George Dobinson (organ). 7.30

Fairfield Hall, Croydon (CRO 9291). Fantasy Overture "Romeo & Juliet", Tchaikovsky. Piano Concerto No 5 in E flat (Emperor), Beethoven. Symphony No 8 in G major, Dvorak. Conductor: Arthur Davison. London Philharmonic Orchestra. Soloist: Valerie Tryon. 7.45

Sun 30 Jan Royal Albert Hall. A Night in Vienna: Overture: Die Fledermaus; Waltzes: Roses from the South; The Blue Danube; Tales from the Vienna Woods. Johann Strauss II. Unfinished Symphony, Schubert. Waltz from Der Rosenkavalier, Richard Strauss. Radetsky March, Johann Strauss I. Eine Kleine Nachtmusik, Mozart. Gold & Silver Waltz, Lehar. Pizzicato Polka, Johann

Strauss II & Josef Strauss. Conductor: Stanford Robinson. London Philharmonic Orchestra. 7.30

Royal Festival Hall. Overture, The Marriage of Figaro, Mozart. Violin Concerto in D, Beethoven. Symphonie Fantastique, Berlioz. Conductor: Otto Klemperer. New Philharmonia Orchestra. Soloist: Yehudi Menuhin (violin). 7.30

Mon 31 Jan Royal Festival Hall. Overture, The Barber of Seville, Rossini. Suite, Karelia, Sibelius. Piano Concerto No 2, Macdowell. Symphony No 1 in C minor, Brahms. Conductor: Harold Rawlinson. Insurance Orchestral Society of London. Soloist: Clive Lythgoe (piano). 7.30

Tues 1 Feb Wigmore Hall. Sonata No 2, Prokofiev. Sonata Op 110, Beethoven. Scherzo in C sharp minor Op 39, Chopin. Arabesque in C major Op 18; Etudes symphoniques, Schumann. Alice Shapiro (piano). 7.30

Wed 2 Feb Royal Festival Hall. Toccata and Fugue in F, BWV 540, Bach. Fantasia Contrappuntistica, Busoni. Nicholas Danby (organ). 5.55

Wigmore Hall. Adagio K 540, Mozart. Sonata Op 22, Beethoven. Sonata in B minor Op 58, Chopin. Gaspard de la Nuit, Ravel. Variations on a theme by Robert Schumann Op 9, Brahms. Jerome Rose (piano). 7.30

Wigmore Hall. Nigel Wickens (baritone), Peter Croser (piano). 1.5

Wigmore Hall. Chromatic Fantasy & Fugue, Bach. Etudes Symphoniques, Schumann. Sonata Op 101, Beethoven. Sonata Op 14, Bartok. Sonata Op 1, Berg. Robert Majek (piano). 7.30

Fri 4 Feb Wigmore Hall. Sonata in A minor Op 143, Schubert. Fantasia Baetica, Falla. Improvisations Op 20, Bartok. Ballade in F minor, Chopin. Variations & Fugue on a theme by Handel Op 24, Brahms. Robert Bell (piano). 7.30

Royal Festival Hall. Beethoven String Quartets—4: Quartet in F Op 18 No 1; Quartet in E flat Op 74; Quartet in C sharp minor Op 131. The Hungarian String Quartet: Szekely, Kuttner, Koromzay, Magyar. 8.0

BALLET

Sat 29 Jan Royal Opera House. La Fille mal Gardée, Hérold. Conductor: Young. Choreographer: Ashton. The Royal Ballet. Soloists: Page, Gable, Drew, Ruffell, Shaw. 2.15

Richmond Theatre. The Green, Richmond (RIC 0088). Giselle, Adam. Conductor: David Ellenberg. Choreographers: Petipa/Ellis. The Ballet Rambert. 7.45. Matinee 2.30

Mon 31 Jan Royal Opera House. Swan Lake, Tchaikovsky. Conductor: Lanchbery. Choreographers: Ivanov and Petipa/Toms. The Royal Ballet. Soloists: Nerina, Blair, Park, Sibley, Shaw, Usher, Rencher, Larsen. 7.30

Richmond Theatre. Les Sylphides, Chopin; Sweet Dancer, Martin; Hazana. Conductor: David Ellenberg. Choreographers: Fokine; Walter Gore; Norman Morrice. The Ballet Rambert. M-W, 7.45. Matinee: W 2 Feb, 2.30

Thurs 3 Feb Royal Opera House. Swan Lake, Tchaikovsky. A special performance for Youth & Music and the friends of Covent Garden. 7.30. (Not available for general booking)

Richmond Theatre. The Realms of Choice, Salzedo; Dark Elegies, Mahler; Gala Performance, Prokofiev. Conductor: David Ellenberg. Choreographers: Morrice/Tudor. The Ballet Rambert. 7.45. (This programme is not considered suitable for children)

Fri 4 Feb Richmond Theatre. (See above)

RECITALS

Sat 29 Jan Wigmore Hall. Chromatic Fantasy & Fugue, Bach. Sonata in B minor, Liszt. 24 Preludes, Chopin. Henryk Mierowski (piano). 7.30

Sun 30 Jan Royal Festival Hall. Beethoven String Quartets—3: Quartet in B flat Op 18 No 6; Grosse Fugue Op 133; Quartet in F Op 59 No 1 (Razumovsky). The Hungarian Quartet: Szekely, Kuttner, Koromzay, Magyar. 3.0

Wigmore Hall. Sonata Op 78, Beethoven. Ballade Op 23; Nocturne in C minor Op 48, Chopin. Sonata in B minor, Liszt. Grandes Etudes de Paganini 2 & 3 & Bach/Busoni. Ffrangon-Davies (piano). 3.0

Conway Hall, Red Lion Sq, Holborn WC1 (CHA 8032). Quartet in E flat Op 12, Mendelssohn. Quartet, Ravel. Piano Quintet, Brahms. London String Quartet. Soloist: Peter Wallfisch. 6.30

Mon 31 Jan Wigmore Hall. Brian Tindale (bass), Martin Isepp (piano). 7.30

German Institute, 51 Prince's Gate, SW 7 (KEN 3648). Works by Haydn, Mozart, Beethoven. Ernst Gröschel (piano). 8.0

Tues 1 Feb Royal Festival Hall. Piano Concerto No 1 in C, Beethoven. Symphony No 3 in D minor, Bruckner. Conductor: Hans Gierster. London Philharmonic Orchestra. Soloist: Fou Ts'ong (piano). 8.0

Wed 2 Feb Royal Festival Hall. Concerto for Orchestra, Gerhard. Symphony No 6 in A minor, Mahler. Conductor: Antal Dorati. BBC Symphony Orchestra. 8.0

Thurs 3 Feb Royal Festival Hall. Overture, The Marriage of Figaro; Symphony No 29 in A, K 201, Mozart. Symphonie Fantastique, Berlioz. Conductor: Otto Klemperer. New Philharmonia Orchestra. 8.0

Fri 4 Feb Royal Albert Hall. Overture, Santiago de Espado, Malcolm Williamson. Violin Concerto in G minor, Bruch. L'Apprenti Sorcier, Dukas. Serenade for Strings in E minor, Elgar. Francesca da Rimini, Tchaikovsky. Conductor: Sir Adrian Boult. London Philharmonic Orchestra. Soloist: Rodney Friend (violin). 7.45

PRINCIPAL ADDRESSES
Royal Festival Hall Belvedere Rd, SE 1 (WAT 3191)
Royal Albert Hall, Kensington Gore, SW 7 (KEN 8212)
Royal Opera House, Covent Garden, WC 2 (COV 1066)
Sadler's Wells Theatre, Rosebery Ave, EC 1 (TER 1672)
Wigmore Hall, Wigmore St, W 1 (WEL 2141)

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Books



On February 4 *Modesty Blaise* by Peter O'Donnell (above) enters the third stage of her career—into paperback. It is only eight months after hardback publication, and three months before the film opens. Her unusually rapid transition is explained by her strip-cartoon origins—only two months after the first cartoon appeared, in May 1963, a film option was taken up. Since then, the film budget has trebled and the whole process has been accelerated until, in O'Donnell's words "the sky's the limit".

The original, cartoon *Modesty* is dark-haired, sinuous, dramatic, and even curiously innocent. There is a picture of her in O'Donnell's study—"she looks as if she's quite forgotten she hasn't any clothes on". He thought of her when he was doing cartoons of Garth and Tug Transom, and slushy stories for women's magazines.

He found he was putting Romance into the former, Adventure into the latter—and decided to marry them to produce a girl hero "doing everything that had hitherto been the province of men. The idea grew on me. But I couldn't write her because I couldn't believe in her. You can't take an ordinary girl from typing school and teach her how to use a gun and suddenly arrive at that iron-hard will and experience. Then in Persia during the war, I saw the refugees, some only eight or nine years old had been on the run for ages, and they had developed a diamond-hard will, a determination to survive, an ability to live from day to day which showed in their faces. I think *Modesty* was one of these."

He still needed a name. One day he mis-typed "modestly"—and it struck him as the perfect contrast to her real character; *Blaise*, the name of Merlin's tutor, he added for a touch of Arthurian magic.

He wrote the book with a different story from any that had appeared in the seven cartoon adventures—"I don't like chewing the same

cud twice". She kept her foil—it is essential for a cartoon character to speak to someone rather than keep "thinking"—in the person of Willie Garvin. But her past was elaborated, other people's reactions to her made more explicit. She is not a gourmet, has some simple tastes like *vin ordinaire* and cling sweaters and "as my villains are really black, not at all complex, she only kills people who would be much improved by death".

In the film she will be played far more for comedy and fantasy—the *Blaise* touch comes into its own—and, her creator says resignedly, "for a film of course the fashion boys must be allowed to get their teeth into her". Three things he insisted on: her hair should, at some stage, be black; she should, at some stage, wear the jump suit and the gun, and her relationship with Garvin should remain non-sexual.

Pan aim to sell a million of the paperback very quickly. So far only 19 have made the million mark: *The Iliad*, *The Odyssey*, *The Dam Busters*, *Saturday Night & Sunday Morning*, *The Carpetbaggers*, *Peyton Place* and *Return to Peyton Place*, *Lady Chatterley's Lover*, *Animal Farm* and, of course, the Bond books. Pan have published 10 Bond books and sold a total of 20 million.

In a welter of eager claims to be Bond's successor, Pan feel confident that they have got her: "this is the first real challenge to James Bond the paperback industry has seen..."

As for O'Donnell, he is still going strong with his cartoons—four strips a day. In March they will appear in a chain of 23 newspapers in the States. He plans a *Modesty Blaise* book a year—the next one *Sabre Tooth* will be published in April. He is doing film and television scripts that he wants to do on other subjects—"but I expect I shall go on doing *Modesty Blaise* till I die."

Carole D'Albiac

A selection from the books to be published in the coming week

NOVELS

A Pillar of Iron by Taylor Caldwell. The story of Cicero—perhaps her most ambitious to date—and set against the last days of Roman democracy and republicanism. The brilliant lawyer, statesman, speaker and defender of the republican virtues is "the pillar of iron". Published by Collins on 31 Jan, 25s

Illusion by Jane Gillespie. A novel about a middle-aged, peace-loving lecturer in a Yorkshire university, who leads a calm life in an old weaving village, until the arrival of Sir Rex Vincent, a musician, and his wife. He becomes involved with Lady Vincent, fantasy and horror. Published by Peter Davies on 31 Jan, 21s

A Poet's Pilgrimage by Norah Hoult. The story of a poet, Christy Burke. An unwanted child, brought up in a Dublin orphanage, then an enthusiastic clerk during the renaissance years at the beginning of the century at the centre of the political and religious controversies. He becomes a successful writer, marries, and gradually succumbs to disillusionment, physical weakness and bitterness. Published by Hutchinson on 31 Jan, 25s

The Millpond by Doreen Wallace. Another of her novels about life in East Anglia. One year in the village community of Longham, centred on the rector and his wife. An arsonist and some "rockers". Published by Collins on 31 Jan, 18s

TRAVEL

A Rough Map of Greece by Phoebe-Lou Adams. A description of the islands and the mainlands for the armchair traveller—not scholastic, but full of incident. Miss Adams travelled in a rented Volkswagen, by bus or on foot. Published by Hutchinson on 31 Jan, 25s

THE NAVY

Up She Rises by Commander Frank W Lipscomb. The story of the Admiralty Salvage service, its work in two world wars, the Suez Campaign, in Singapore and the vital salvage of airliners. Published by Hutchinson on 31 Jan, 35s.



Dita Sax by Arnost Lustig. A Jewish girl is wrapped in the isolation of incomprehensible and unforgettable memories. The scene is a girls' hostel in Prague, the year 1947. The present, vividly described, and all its characters are unreal to the girl. The author was born in Prague in 1926, and was in Theresienstadt Camp, Auschwitz and Buchenwald. His first book was a collection of stories about Theresienstadt Camp. Published by Hutchinson on 31 Jan, 25s

ART & ARCHITECTURE

Palaces and Churches of the Kremlin photographed by Karel Neubert. A full-colour photographic tour of the walled city in the heart of Moscow, unique relic of centuries of Russian history, temporal and ecclesiastical. 124 plates include the belfry of Ivan the Great, icons and murals of Theophanes the Greek. With a text by N N Voronin. Published by Paul Hamlyn on 28 Jan, 35s

You Are An Artist by Fred Gettings. A do-it-yourself instruction guide and information about various art forms—printing, collage, modelling, mosaics, casting—from an art teacher who believes that "by virtue of being human we are all artists". Published by Paul Hamlyn on 28 Jan, 21s

Goya by Jose Gudiol. Full colour and monochrome reproductions of four carefully distinguished periods of life. Published by Thames & Hudson on 31 Jan, £6 6s

The Temples and Sculpture of Southeast Asia by Louis Frederic. A study of an original expression, though influenced by India and China. Photographs, maps, plates. Published by Thames & Hudson on 31 Jan, £6 6s.

Rudolf Hoffhener. 52 monochrome plates of the work of the Austrian sculptor first acclaimed at the 1960 Venice Biennale. Published by Thames & Hudson on 31 Jan, 30s

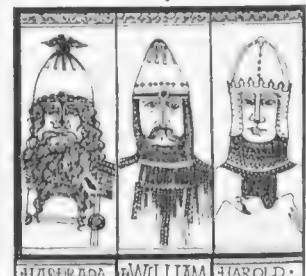
COOKING

Cooking the Caribbean Way by Mary Slater. West Indian recipes include "Banana Frost-and-Fire", "Sunshine Sauce" and "Jug-jug". Substitutes are suggested wherever local ingredients are unobtainable. Published by Spring Books on 28 Jan, 5s in hardcover; 2s 6d in paperback.

HOROSCOPES

Know Tomorrow Today by Maurice Woodruff. Predictions for the year 1966-7 for the political scene, the City, science, medicine, sport, travel, a chapter for each sign of the zodiac and a prediction for each week of the year! Published by Four Square Books on 3 Feb, 6s

THE YEAR OF THE CONQUEROR



ALAN LLOYD

HISTORY

The Year of the Conqueror by Alan Lloyd. A detailed and readable study of the year 1066. The story and background of three men, Harold of England, Harold of Norway, William of Normandy who became—but not "inevitably"—the Conqueror. The everyday background—the food, drink, arms, legends and construction of ships is also examined. Published by Longmans on 31 Jan, 30s

DISCS

Mark Murphy (below), currently appearing at Ronnie Scott's, is a tall, withdrawn, intellectual American of 33 who can (and does) sing *Doodlin'* better than Annie Ross, *Spring Can Really Hang You Up The Most* better than Sinatra, and *Who Can I Turn To?* better than Shirley Bassey.

Yet the number of records he sells is a constant source of dismay, not least to the variety of record companies for whom he has worked, one of which went bankrupt in the process. He's the kind of singer who for once justifies *Juke Box Jury's* favourite cliché: "He's too good to get into the charts."

All this nags at Murphy, who would undoubtedly prefer to be rich and famous, like the many solo singers in the world who are worse than him—but not poorer. As it is, he lives in less than luxury in a small Kensington flat, surrounded by antiques, paintings, works of history and philosophy, and every record that Peggy Lee and Anita O'Day ever made.

"About 10 years ago, when I cut my first record, I got labelled as a jazz singer", he says. "Truthfully, I hadn't really considered myself one. I just thought of myself as a singer, period".

The trouble was that Mark Murphy's début as a singer came at the wrong period. It coincided almost to the week with Bill Haley's *Shake, Rattle and Roll!* and, as everybody knows, the world of pop has never been the same since. It's a world into which he doesn't fit. Whatever label anyone puts



on him, he certainly couldn't be regarded as a rock 'n' roll singer. (In fact, he initiated the current fashion for covering Beatle songs; he recorded *She Loves You* and put it out as a single. It was one of his few musical failures.)

At University, he had studied drama, taken classical singing lessons, and learned to scat. His first agents also handled the Modern Jazz Quartet, and since then he has caused roughly the same reaction as them: doted on by connoisseurs and eggheads, enjoyed but largely ignored by a wider public.

Three years ago he came to England, where he has no difficulty in getting cabaret dates or supporting bits in television shows. This makes him mournful. "I'm the kind of guy producers keep ringing up and saying, 'Mark, old chap, we've got two minutes to fill'. And that's my lot".

Realistically, a publicist would find it an impossible job to fit Mark Murphy into any of the moulds of current pop idols.

His hair is thinning slightly. He has a serious, shy, donnish look about him. He finds it difficult to make the judgments of instant slickness that 30-second television interviews demand.

However, melodic songs are getting back into the pop charts with increasing frequency—and it needs only one big hit for Mark Murphy to become the high-priced star that he longs to be.

His new LP, *Who Can I Turn To?*, is out this week and is sensationally good. What's more, it is being released on the Immediate label, which is run by the Rolling Stones' young manager Andrew Oldham.

This could be the kind of partnership Mark Murphy needs—Oldham's ear for a modern song, Murphy's class. In the meantime, if you want to catch him before he becomes a mass cult, his set with Stan Tracey's backing at Ronnie Scott's presents the best of his jazz numbers.

Leonard Levesley



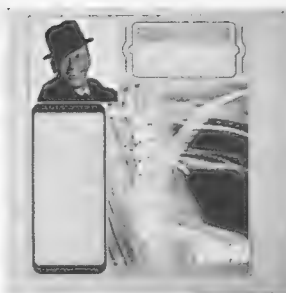
RECORD REVIEW BY ANITA HARRIS



That's How Heartaches Are Made—Baby Washington (London HAC 8260). An apt title for this meaningless LP. Produced by Juggy Murray. It might just as well have been overseen by a Junky Monkey for, under his direction, the contents of the LP are at complete odds with the codswallop in the sleeve note, which says the record company have been more than careful in screening the material for the singer. As the record sounds like one song which drones onward ever onward through two sides, this takes some believing. It is a shame.



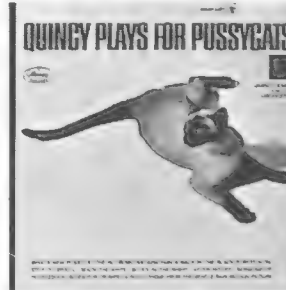
Sinatra—A Man and His Music (Reprise 1016). "... the most exciting entertainer of our time" says the LP cover and, having listened to well over an hour's worth on four sides of the two LPs, I am in no mood to argue. Dazzling arrangements from a galaxy of top names surround Sinatra as he musically looks back over his career. The numbers are linked by snippets of nostalgic chat which from anyone else would be decidedly yecht but Clansman number one gets away with it as few others would. The double LP, fantastic value at 62s, is worth buying if only for a marvellous excerpt on side 4 from an impromptu Sammy Davis, Dean Martin, Sinatra cabaret sequence containing some great cornball. Undoubtedly the LP of the month, and there is also a superb EP on issue *Once upon a Time*.



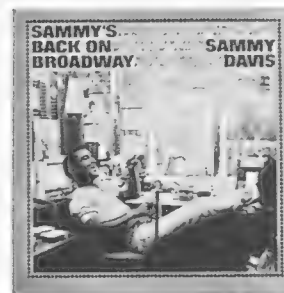
Frank Sinatra—My Kind of Broadway (Reprise 1015). As you have probably gathered, something special is happening 50th birthdaywise to Sinatra, hence the rash of available Frank. Once again this LP is supercalifragilistic-expi-alli-whatsit. For once the sleeve notes make really interesting reading, someone had the bright idea of interviewing Sonny Burke, Sinatra's A & R man. The result is some very genuine lowdown on the way Sinatra LPs are made. My favourite tracks are *Have You Met Miss Jones*, *Yesterdays*, and *Hello Dolly!*



Esther Ofarim and Abraham—That's Our Song (BL 7698 Phillips). Two multilingual Israeli folk singers who have put together a cosmopolitan LP which should appeal to all Soho. This is a lovely record, simple and spell-binding. The guitar of Abraham Ofarim has a strange dynamic quality which gives a magical atmosphere to many of the numbers, for example *Les Trois Cloches* stands apart from any version of the Jimmy Brown song you have heard before. This sort of singing is so compelling that it goes beyond the confines of Folk, and Finks.



Quincy Plays for Pussycats—Quincy Jones and his Orchestra (Mercury 20073 MCL). Purr-rrr-rRrowl. This is it, the one for the time the After Eight mints are doing the rounds and all that after-din conversation is stilled to a peppermint munch. An incredible set of unusual treatments, wait till you hear the Stones' *Satisfaction*. There's a great track titled *Blues for Trumpet and Koto* (a Koto of course is a Japanese musical instrument consisting of a long box with 13 silken strings. Ah so naturally). Many instruments have long patches of featured solo work throughout the LP but I was very surprised to find myself thinking that I have heard better solos from British musicians. However, flag waving aside, Quincy Jones always produces something original and easy on the ear, this time for pussycats. Hip hip-meeowl!



Sammy's Back on Broadway—Sammy Davis (Reprise 6169). It's that Clan again. A very different subtle type Sam this time. Great contrast to Sinatra's attack on Broadway show songs and in fact there is a chance to make direct contrast as they both bash *Hello Dolly!* Sammy D wins on points here with the first really original treatment of the number I have heard. That and an easy swinging *People* are easily the best tracks on a rather puzzling LP. Puzzling because his treatment of the other numbers is so very "in" and un-Sam.



Too Many Rivers—Brenda Lee (LAT 8622 Brunswick). Pity about the cover design, because she is very, very good and her pint-size power deserves a more interesting facement. Her Deep South treatment of *It's Not Unusual* sounds pre-Tom Jones, by which I mean that she has the ability to take a song which is associated with a certain way of singing and within the framework of a similar arrangement still make it hers. Holy Mackerel deyah is also *Hello Dolly!* No wonder Stu Reed, who publishes the lady, has just had his office refurbished by Heals!



The Roland Kirk Quartet—Rip, Rig and Panic (LML 4015 Mercury). The title track *Rip, Rig and Panic* sounds at first like a one-man band lost in a sewer, being chased by a pack of wolves. But, patience folks! When he comes up for the third time it's swinging. Much the same can be said of the other numbers, there are patches of light which are worth waiting for and a whole huddle of the sort of music that you have to be a Roland Kirker from way back to sit through. Bernard Braden on modern jazz says that the following would be widely increased if only someone would stick to the melody line. This LP strongly supports that argument. Either you like this sort of jazz or you hate it. Personally I hate it, but I'm glad that someone is doing it, for he knows where he is going even if I don't.

JAZZ CLUBS

Bromel Club, Bromley Court Hotel, Bromley Hill, Kent. Sun-Thurs. Mixture jazz & beat. Vagabonds (30 Jan) seven-piece coloured group. **Ken Colyer** (1 Feb) & two appearances of **Zoot Money** (2 Feb). 7.30-11 p.m. Membership 3s annually. Entrance 4s-6s.

Bull's Head, Barnes Bridge (PRO 5241). Best pub modern jazz. Tenor sax player **Art Elfeison**—was Dankworth's leading tenor (28 Jan). Pianist & arranger **Kenny Powell** & tenor sax player **Tommy Whittle** (29 Jan). 8-11 p.m. Entrance 2s-6d.

Goldhawk Club, 205 Goldhawk Rd, Shepherd's Bush, W12 (SHE 4427). Fri & Sat. Live groups & discotheque evenings.

Cliff Bennett & Rebel Rousers (28 Jan). 7.30-11 p.m. Membership 1s. Drinking club membership 5s. Entrance 4s-6s-6d.

Marquee, 90 Wardour St, W1 (GER 2375 & 8923). Most versatile of jazz/blues/pop clubs. Typical week includes modern jazz night, beat nights, folk night. Current sensation **The Action** (28 Jan), likely successors to **The Who**. 7.30-11 p.m. Membership 5s for six months. Entrance 5s-7s-6d.

100 Club, 100 Oxford St, W1 (MUS 0933). Whatever happened to trad? It went underground here. All old favourites are regulars—**Bob Wallis**, **Alex Welsh**, **Acker Bilk**. Occasional groups, disc nights. 7.30-11 p.m. Membership 5s for six months. Entrance 5s-7s-6d.

Restaurants

WRITERS ON RESTAURANTS

The Pizzala by Charles Hamblett



At the Pizzala—Antonio and two of his waiters

It's really most unnerving how, whenever I eat in a restaurant, I seem to be placed at a table within fork-prodding distance of Mr Sam Wanamaker. This has happened so frequently of late in eating houses in Soho, Chelsea, Mayfair and Belgravia that I'm developing a nervous tic and have sworn that if it happens again I'll consult my psychiatrist the next time I visit him with grapes at Broadmoor.

I have nothing against this distinguished North American player, and would rush to pay money at the box office to see him perform on the boards if only I knew where he's appearing, but matters have reached such a pass that I now find myself looking from left to right on entering a dining room and feeling positively let down if I don't see those noble quasi-Olivier features and hear that resonant Yankee twang holding forth over the *crêpes Suzettes* on Happenings, agents and Stanislavsky.

It was therefore with some surprise and much pleasure that I found myself the other night dining in a restaurant without once seeing the ubiquitous Mr Wanamaker and not missing him for a moment. It was a restaurant new to me, yet there is something about it that causes me to believe that here is one of those great homes-from-home to which I will constantly gravitate. Ristoranti Pizzala is that rare haven for the wandering gastronome which unobtrusively, yet unmistakably, offers instant warmth of hospitality and a kind of post-dated nostalgia. It is one of these I-have-been-here-before places to which you will surely return, *basta!*

Now I am perfectly aware that contributors to the present series are expected to wax nostalgic over the relative delights of eating establishments which they have patronized for umpteen years, carefully itemizing those high moments when they proposed to Gertrude over the *geföhlt* fish or deliberately trod on Cyril Connolly's foot on the way over for a second helping of *smørrebrød*. Ah, Spring, Ah, Youth. Ah, Augustus John. But, *zut*. Why sentimentalize

past splendours? Let sated dotards shake their grizzled heads over the Kaiserschmarrn they had rustled up for them by Madame Sacha after that duel over the duchess. I refuse to go back to the great restaurants where I have experienced my finest gastronomic traumas, preferring instead the far more stimulating existentialistic disciplines of exploring hitherto unknown areas of eating experience and being wooed by fresh chefs and waiters new. For this reason I have chosen to write about the Pizzala, in prosaic Chancery Lane, instead of recalling white nights at the Ivy, or l'Escargot, or the Mirabelle or Caprice. The Pizzala is a new love, and one so strong that it even compensates for the absence of Mr Wanamaker.

I suppose it could be called a Fleet Street restaurant, not only on account of its geographical position a few yards up Chancery Lane from the Inky Way, but also because its clientele consists largely of members of the upper echelons of the Law and High Finance and the Press. At luncheon the fastidious diner—and Mr Wanamaker, please note—is more likely to be seated near an eminent QC or High Court Judge or half the boardroom of a big newspaper combine, than beside the hungry clerks and queens of the typists' pools who seem to proliferate in other Fleet Street restaurants. And since most serious gastronomes use Fleet Street simply as a place in which to drink outside normal licensing hours, it comes as something close to a revelation to discover, at the Pizzala, a standard of service and cuisine comparable only to that found in the dozen or so most exacting restaurants in the whole of London.

These impressive standards are set by a trio of brothers who were born in Italy but came up the hard way through the Swiss hotels before finishing their schooling in London, shortly after the war. Antonio was head waiter at Hatchedts for five years, while Cesare was *sous-chef* at the Charing Cross Hotel. Brother Mario, meanwhile, was wine waiter at the Twenty-One. They then took

off for their homeland and for eight years ran a hotel in Spotorno on the Italian Riviera. But they dreamed of returning in force to London, which they consider the most sophisticated city in Europe, and offering the full flowering of their restaurateurs art to the City. They chose their present site because they felt it offered them more scope for expansion than the usual places available in the West End. This shows a power of self-confidence which the past two years has already justified.

Today Antonio looks after the restaurant, Cesare is in charge of the kitchen, and Mario runs the cellar and does most of the food buying at Smithfield and Covent Garden. It is not difficult to liken their joint efforts to a chamber music trio: the outcome, anyway, is an achievement of harmony which makes itself felt at the receiving end in the dining room.

It's worth starting off with either a melon with smoked Parma ham or a dish of mixed Italian sausages. Either of these is guaranteed to adjust the taste buds to the inevitable following course of *caneloni*, which, like every hot dish on the menu, is prepared and cooked to order. Cesare is a virtuoso at making the essential sauces just right. Then for your main dish I suggest you toss away the menu and whisper to Antonio the simple words, *Nodino di Vitello glassato al Vino Bianco*—then relax and enjoy it.

Italian wines do travel well, no matter what the French say. My own simple, peasant taste is normally satisfied with a dry white Antinori, but if you're really out to impress the girl ask Mario to select you a Brollo from his thermostatically controlled cellar. Brollo is the best of Mediterranean wines, and if it came to a choice between a cellarful of this noble drink and the company of Sophia Loren on a desert island I know which I would choose. And I'd recommend Miss Loren to wend her way to Chancery Lane. Perhaps—dare I suggest it?—as the guest of Mr Sam Wanamaker. It's about time he caught up with the Pizzala.

Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide (published by Consumers' Association and Cassell) has 1600 entries covering the whole country. Each week London Life will list, by types of cuisine, 10 of London's most reliable and authentic restaurants. This week they are listed by nationalities. C.S.—Closed Sundays. The name of the proprietor, where given, follows immediately after the telephone number. Lunch, where not specifically mentioned, is approximately between 12 and 3 p.m.

TOP TEN

English

STONE'S CHOP HOUSE Pantons St S W 1 (WHI 0037). Lunch 12-3, dinner 6-12. C.S. This is from the same stable as Simpson's-in-the-Strand and is similarly a traditional English restaurant, though it has less atmosphere because the building was put up only in 1963. Roasts (beef 13s 6d, mutton 12s 6d) from the trolley, steak and kidney pudding (10s 6d) and various grills (12s 6d-16s 6d), can provide a not too expensive lunch. Wine list better than Simpson's; carafes from 15s by the glass 3s to 8s (Ch. Yquem); Bass on draught

Chinese

CHINESE LANTERN, 4 Thackeray St. W 8 (WES 4981 & GIB 3431 in the morning). Dinner only 6.30-midnight. Closed Chinese New Year. This tiny eating-house recreates a Festival Dinner in a Chinese home and is as much a sense of occasion as a dinner out. There is no choice and the meal which will be brought to you by the Chinese waitress will go as follows: a soup cooked on your table in little charcoal burners, a series of small dishes of pork, scampi and chicken with the usual bean sprouts, rice and noodles, then a meat savoury in paper, and afterwards lychees. All the time there is as much green tea as you want. This will cost about 26s including tea, and, of course, you must book. Don't go too often as the menu doesn't change very frequently. Take your own wine, if you must

French

MON PLAISIR, 21 Monmouth St. W C 2 (TEM 7243). No lunches. Dinner 6-10.30. This very popular place looks like a Paris bistro, and just like a Paris bistro serves good French bourgeois food. You must book and you must not be late in claiming your table or you may be turned away. The *plat du jour* (about 12s 6d) is worth trying, though the *entrecôte Mon Plaisir* (13s), *boeuf Bourguignonne* (11s) and the *rognons de veau Madère* deserve investigation. Beer and wine licence; wine in carafes for 13s, 6s 6d the half **LA TOQUE BLANCHE** 21 Abingdon Rd. W 8 (WES 5832). Lunch 12.30-2, dinner 7-10.45. A small, charming and often crowded restaurant with a highly skilled chef/proprietor who is a dab hand at *soupe aux poissons*, *crêpe de fruits de mer* (6s 6d), *civet de lièvre* (12s 6d), *langoustines à la façon* (15s) and *ballotine de volaille Bressane* (12s 6d). The cheeses are exceptional. The waiting is expert and supervised by *la patronne*. On the wine list is a special connoisseurs' section: about 30 bottles, costing over £2, and very strong on the better Burgundies

Indian

SHAH RESTAURANT, 124 Drummond St. N W 1 (EUS 1480). Meals served from noon to 11 p.m. Shah's has been most people's favourite Indian restaurant, at some time or the other, for what seems like donkey's years. It is still not very prepossessing, still cheap, and still a favourite with Indian students who want a nostalgic whiff of home cooking. There is the usual range of curries between 2s 6d and 8s 6d of which the chicken *korma* (6s), prawn and spinach curry (5s 6d) or the mutton *vindaloo* (a killer, 4s 6d) are good eating. They will fetch wine, if you want

Italian

TRATTORIA TERRAZZA 19 Romilly St. W 1 (GER 8991 & 3334). Lunch 12-3, dinner 6-12. This bustling southern Italian restaurant now has four dining rooms in operation yet is always full. The cooking is influenced by the cuisine of the Amalfi coast: egg and kidney in Marsala (5s 6d), *zuppa Terrazza* (3s 6d) are good to begin with. For a main course the *petto di pollo Sorpresa* (15s 6d), *calamari allo Luciana* (ragout of baby octopus 12s 6d) and the grilled scampi are very good. Sweet pancake or caramelized orange for afterwards. Carafes of wine 15s 6d, by the glass 3s 6d

Spanish

CASA PEPE, 52 Dean St. W 1 (GER 3916). Lunch 12-3, dinner 6-11.30. One of the few authentic, entirely Spanish restaurants in London. The welcome is friendly and there is Spanish dancing and guitar music in the evenings. Besides the long *à la carte* menu there are 16 Iberian specialties: *gazpacho* (3s 6d), *calamares* (ink-fish, in their own ink, 9s), *arroz a la Cubana* (9s), and the *pollo in pepitoria* (12s 6d) for example. Licensed: carafes of Rioja 17s 6d, ½ carafes 9s 6d

International

CONNAUGHT HOTEL, Carlos Pl. W 1 (GRO 7070). Grill Room 12.30, 5.30-11.30. Closed Sat night and at 2 p.m. on Sun. Restaurant 12.30-3, 6.30-11; 12.30-2.30, 6.30-10 on Sun. The restaurant in this large hotel has been described as a "thoroughly civilized place to dine." It's thoroughly civilized at lunchtime as well, the menu is well balanced, the wine list long and interesting. A daily luncheon dish is usually British but it is for the specialities (which have to be ordered in advance) that the Connaught is really famous: *cassiolette de quenelles*, *medallion de veau Lucullus*, *suprême de volaille Carlos*. The *tables d'hôte* are from 30s, and main dishes *à la carte* from 15s 6d upwards. There are carafe wines from 16s 6d

Fish

SWEETING'S, 39 Queen Victoria St. E C 2 (CIT 3062). Lunch only 11.30-3. Closed Sat & Sun. Sweeting's is now more than 100 years old, and the manager claims that his staff have been there almost as long. It is of course, one of the best places in the City for sea food: smoked cod roe (4s), soured herring (6s), real turtle soup (4s 6d); fish pie (9s 6d), grilled herrings in mustard sauce (6s 6d), fresh salmon fishcakes (9s 6d). There are a few meaty things if you don't want fish. White wines on a help-yourself basis at 3s 6d, the glass; champagne (7s 6d). Black Velvet (8s 6d). Bookings

taken only for before 1 p.m., or after 1.30 p.m.

Wine

MIRABELLE RESTAURANT, 56 Curzon St., W1. (GRO 4636). Lunch 1-3, dinner 7.0-11.30. C.S. The Mirabelle has one of the finest wine lists in London, if not in the United Kingdom, although it lists nothing but French and German wines. None of these is less than chateau-bottled or its equivalent and there are no concessions to popular tastelessness except for the Liebfraumilch and that is especially bottled in Germany for them. The claret list is the most encyclopaedic compendium I have ever seen: Chateau Lafite for 20 different years between 1832 and 1918, important years of various chateaux from 1906 (Ch. Margaux) to a 1937 Ch. Calon-Ségur, and so on up to dates now ripe for drinking. And magnums going back to 1895, double magnums of '47 Margaux, jeroboams of 1909 Ch. Haut-Brion (£26, so not for drinkers on a tight budget). International/French menu, with main dishes between 17s 6d and 27s 6d, minimum dinner charge 30s

AROUND TOWN

Austrian

DORICE, 169a Finchley Rd., NW3 (MAI 6301). Meals from midday-11.30 p.m. If only there were more restaurants in London like this one, staying open as late and serving such cheap meals. The set lunch and dinner cost only 5s, and the *à la carte* is no less reasonable: soups (1s 6d), chicken gibles in paprika sauce (4s 6d), *zweibelrostbraten* (11s 6d), *Kasseler rippensteak* (7s 6d), all with vegetables where appropriate. The Viennese pastries are good. Over 40 wines; by the glass 3s. Service sometimes could be quicker

English

THE GARDEN, 9 Henrietta St., WC2 (COV 0088). Lunch 12.30-2.30, dinner 6-11.45. Closed Sat lunch, and all Sunday. This new restaurant is sensibly named, for it is only a stone's throw from the centre of Covent Garden Market; the vegetables ought to be fresh, at least. Like its parent, Le Carrosse, the decor is by David Hicks, and the menu an international one. On the ground floor is a snack bar with home-made *pâtés*, fish and shepherd's pie and the like, with main dishes about 9s. Downstairs in the basement is the main restaurant where one can have an enormous *hors d'oeuvre* for 10s 6d, and things like chicken in lemon and tarragon sauce (13s 6d). Generous carafes from 10s the half, 18s 6d the whole

THE HUNTSMAN, 15 Flask Walk, NW3 (HAM 0769). Dick Rumsey. Dinner only 6.30-10.30. C.S. When the Huntsman first opened, the proprietor was a New Zealander and the chef an Italian; now the proprietor is an Englishman and the chef a Pakistani. Yet the food here reflects none of their national cuisines to any extent, except perhaps the Englishman's, and even this is unusual: venison Hungarian style with junipers (9s 6d), basket of rabbit in gooseberry wine (9s), spiced beef (8s 6d), and lamb with pine-nuts (8s 6d). Bananas in honey with sliced ginger and whipped cream (3s 6d) seems the right sort of thing to end a meal with. Bring your own booze

LONDON STEAK HOUSE, 16 Montpellier Va., SE3 (LEE 6462). J Lyons & Co. Dinner 6-11. (Sun 6.30-10.30.) The London Steak Houses are all the same—that is, the food is the same at all branches; it is well presented and good value. This particular Steak House is mentioned because Blackheath, for all its new sophistication, hasn't been blessed with an outstanding restaurant yet. Until this state of affairs is remedied the steaks here (from 7s 9d to 18s 9d) and the chops and cutlets (6s 9d to 11s 9d) will do quite nicely to be getting along with. Licensed: there are wines by the glass from 3s 3d

MAGPIE & PUNCHBOWL GRILL, 86 Bishopsgate, EC2 (LON 4310). Finch's. Lunch only 12.15-2.30. Closed Sat & Sun. Most City pubs are extolled for no more reason than that they can grill a steak without actually burning it and serve a meat pie that isn't totally inedible. The Magpie is not only one of the few with a good standard of cooking if you want the usual steaks, soles, scampi and such-like, but offers a quite spectacular *hors d'oeuvre* for 22s 6d. This is a plateful of *pâté maison*, cold meats, smoked salmon, prawns, asparagus, salami and all sorts of other things. Very good and filling. Four sorts of draught beer if you have room. Wines from about 14s

OLD CHERRY TREE, The Green, Southgate, N14 (PAL 0248). Nicholson's Catering (London) Ltd. Dinner 7-11. C.S. A consciously Olde Worlde pub, highly suitable for showing to visiting foreigners. The restaurant is called the Forge, and the food matches the decor: roast beef on a trolley, steak & kidney pie, and oxtail, all correctly cooked and properly served, though not very cheap. The blackberry and apple pie is a commendable sweet. Licensed: about 60 wines starting around 17s

TUN OF PORT, 31b Holland St., W8 (WES 9277). Bill Sykes. Dinner only 7-midnight. C.S. Despite the proprietor's name this is not a Dickensian restaurant—far from it. The menu and decor suggest a less inhibited century, but all this doesn't seem quite so shocking any more. Don't go here for a quick supper but devote your whole evening to the *fondue Bourguignonne* (15s), wine merchants' fillet (14s) or the fish pie. The cheese and a free glass of port are very good value. Licensed: wine in carafes 11s 6d

French

CASSE-CROUTE, 1 Cale St., SW3 (FLA 6174 & 4711). House of Corbett Ltd. Dinner only 7.15-11.30. This is a crowded little French restaurant near the Chelsea Classic cinema. The cooking is French bourgeois and the menu very varied: *pâté de foie volaille* (4s 6d), artichoke salad (4s 6d), *tête de veau vinaigrette* (9s 6d) and the *rognons de veau sautés aux champignons* (10s 6d) are sound eating. Even the coffee is good. Licensed: nine sorts of wine in carafes from 16s 6d

L'OPERA, 32 Great Queen St., WC2 (HOL 9020). Dinner. L'Opéra is from the same stable as the Minotaur and the Genevieve. Like them, it is mainly French, though the proprietors claim to have no Frenchmen to conduct its affairs. It is a welcome port of call in an area not over-endowed with good restaurants. Poulet Provençal, vichyssoise, and the *ris de veau* are good. Main dishes about 13s.

Licensed; wine by the glass 3s 6d

POULE AU POT, 231 Ebury St., SW1 (SLO 7763). David Hall & Charles Brodie. Diners only, 6.30-11.15. Sound French bourgeois cooking, but whether you will be able to see what you are eating is a different matter for the room is kept in perpetual gloom. The *coeurs d'artichauts* (3s 6d), *quiche Lorraine* (4s), are good starters; the *canard à l'orange* (13s), *lapin aux deux moutardes* (11s 6d), and the *daube en gelée* (9s) equally good main dishes. Reasonably priced wines; in carafe 6s 6d, or 12s, by the glass 3s

Greek

AU SAVARIN, 8 Charlotte St., W1 (MUS 7134). Mr Chris. Mr Theo. Dinner 6-11. C.S. The cost of a meal here won't be small but it will be good value. The menu is large, the cooking good, and the helpings more than enough for normal people. The *pâté* (5s 6d), *scampi Provençal* and *taramasalata* (4s 6d) are good to begin with. Follow them with *escalopes (Au Savarin or Bel Paese 10s 6d)*, or the kidneys in red wine. Good sweet trolley. The wine list is not very cheap; it does include 10 Greek wines from 22s 6d if you have acquired the taste for these; others by the carafe for 15s, by the glass 4s 6d

BEOTY'S, 79 St Martin's Lane, WC2 (TEM 8548 & 8768). T. Frangos. Dinner 5.30-midnight. C.S. This elegant and friendly restaurant is ideal for a pre-theatre dinner. The cuisine is mainly Greek; try the *avgolemono* (lemon-flavoured soup, 6s 6d), *dolmadakia* (stuffed vine leaves, 6s 6d), *moussaka Khriokitis*, and afterwards the *bakhlava* (a pastry with honey and nuts); main dishes from about 12s 6d. The coffee is unlimited; the service friendly. Licensed: Greek wines from 12s 6d; carafes of *retzina* 15s

KOUZINA, 6 Vicarage Rd., Kingston-on-Thames (KIN 1336). Mr Tsentides. Dinner 6-11. C.S. This recently opened restaurant has a standard menu but offers a fair number of Greek specialities. Not only the usual ones; for something different in the Greek line try the *kuppepia* (savoury vine leaves, 4s 6d), *lamb shashliks* (about 12s), *psari me saladitza* (fish steak, 10s 6d), and *prinzola haerines* (savoury pork chops, 12s 6d); *kataipi* (2s 6d) for sweet. Licensed: some Greek wines

Hungarian

HUNGARIAN CSARDA, 77 Dean St., W1 (GER 1261 & 4294). Mr Weisz. Dinner 6-11. C.S. This long-established Hungarian restaurant boasts a number of dishes on its menu that you probably won't be able to get elsewhere in London—at least not very often. Smoked sturgeon (7s 6d), hare in cream sauce (9s 6d), roast sucking pig with the proper appurtenances (10s 6d) and *sholent* with *rindskamm*. The goulash and cream cheese pancakes are very good. Long wine list with a number of Hungarian wines; carafes (7s) and by the glass (Tokay 3s 6d)

Indian

ASHOKA RESTAURANT, 22 Cranbourn St., WC2 (TEM 5936). Mr Aziz. Meals served 12-12. The set lunch (7s 6d), or dinner (11s 6d) at the Ashoka is a good introduction to Punjabi cooking. There is a reasonable choice each day, and the range of pickles and chutneys included with the

set meals should be indulged in with moderation—some of them are pretty fiery. The *à la carte* is short (a good sign in an Indian restaurant) and from it the speciality, Kashmiri chicken, is well worth 6s 6d. Licensed: bottled beers, iced lagers

Italian

LUIGI'S RESTAURANT, 2-4 Belmont Pde., NW11 (SPE 0210). Luigi Breis. Dinner 6-10.30 p.m. Closed Mon. Nearer Finchley than Hendon and probably the best restaurant in that gastronomically blighted area. The landlord is an Italian but the chef is Austrian and this mixture is reflected in the menu: *entrecôte Pizzalola* (14s 6d), *veal bonne femme* (12s 6d), and for sweet the Salzburger Nockerl (8s for 2). Mixed wine list; some by the glass 3s

ODDI'S RISTORANTE ITALIANO, 11 Goldhawk Rd., W12 (SHE 4996). N Oddi. Dinner 5.45-11 (midnight Fri & Sat). This is a clean, attractive little restaurant much used by the people from Lime Grove. The melon with Parma ham (6s 6d), *fegato alla veneziana* with vegetables (6s 6d), *scallopine alla Marsala* (7s) are all tremendous value and would shame many of the much more expensive Italian restaurants nearer the West End. Licensed: mostly Italian wines from 12s 6d

OTELLO RESTAURANT, 241 Regent's Park Rd., N3 (FIN 5232). Dinner 6-11. This was once a tea-room, but it has now been turned into a friendly and successful Italian restaurant. Minestrone, *saltimbocca alla Romana* (12s 6d), *escalope Val d'Aosta* (11s 6d), and the usual basic Italian menu. The *amarena affogata* (3s 6d) is an unusual sweet and worth investigation. Chianti on draught, by the carafe 12s 6d, by the glass 3s

PASTICCERIA AMALFI, 31 Old Compton St., W1 (GER 7254). Mancisi Carconi. Dinner 6-midnight. A small, busy, cheerful and cheap Italian café where the *lasagne* (4s 6d), *cannelloni gratinati al' Amalfitana* (4s 6d) and the *tagliatelle* (4s) are as good as anywhere in London and much cheaper. There are standard Italian main dishes from about 5s 6d to 10s 6d. The pastries, and the ice cream naturally, are very good. Wines by the glass 2s 6d

PORTOFINO, 39 Camden Passage, Islington, N1 (CAN 0884). Consigli Aquilino. Dinner 6-midnight. C.S. A trattoria in a narrow passage containing a colony of antique shops. In decent weather you can lunch on the pavement, and it is useful for a candlelit dinner (if you like that sort of thing) after the opera at Sadler's Wells. *Cannelloni* (5s 6d), *chicken Sorpresa* (13s 6d), *veal Pizzalola* (10s 6d) are the things to order; the *osso buco* (9s 6d) will repay investigation. Liqueur-filled *gâteaux* for afters. Carafes of red and white Chianti for 12s 6d, by the glass 3s 6d

ZIA TERESA, 6 Hans Rd., SW3 (KEN 7634). Dinner 5.30-11. A splendid, inexpensive and busy restaurant with eager service and very good cooking. The *pizza* pies, *pastas*, *palpettine* (6s 6d), *osso buco* (9s 9d), and the *escalopes* (from 8s 6d) are highly reliable. Sweets and coffee good. Moderately priced wine list; carafes of Chianti, by the glass 2s 3d

Polish

MARYNKA, 232 Brompton Rd., SW3 (KEN 6753). Mr Stadnikiewicz. Dinner 6-11.

The cooking here is Continental, but the proprietor is Polish and his national cuisine is reflected in the dishes. Start with *bortsch* (4s 6d hot, 5s 6d cold) then go on to the scampi in dill sauce (14s), grilled chicken Marynka (14s 6d) or veal Marynka with mushrooms, peppers, cheese and anchovies for the same price. The place is small and the service friendly. Wines dearish; some by the glass 3s 6d

Spanish

ANTONIO'S SPANISH RESTAURANT, 3 Long Acre, WC2 (TEM 9959). Dinner 6 p.m.-3 a.m. You must be very keen on things Spanish to really enjoy Antonio's. For not only are there flamenco dancers but the ceiling is low and the noise level high. Even the waiters have been known to sing. Stick to the Spanish dishes: *gazpacho* (3s), *eggs alla Flamenca* (7s 6d), *paella Valenciana* (14s), and for sweet the traditional Spanish sweetmeat, *turon* (crushed nuts and honey). Over 20 Spanish wines from 17s 6d; by the glass 2s 6d

International

DORCHESTER HOTEL, Park La., W1 (MAY 8888). Manager: Mr Tony Terroni. Dinner 6.30-12 (Grill Room), 6-1.30 (Terrace Room). Terrace Room closed Sun. How small the Dorchester looks against the modern glass and concrete giants towering nearby, but how much better the food is compared to that served in the new monoliths. The Terrace Room and Grill have similar menus, though the former offer specialities which are cooked at your table. It also boasts a 12-piece band. You need only spend about £7 for a 3-course dinner for two at the Dorchester, and have a bottle of champagne as well

PARKES, 4 Beauchamp Pl., SW3 (KEN 1390). Tom Benson, J L Chamberlain, Beecher Moore. Dinner only 7.30-11.30. C.S. Many people think this is the finest restaurant in London. It certainly takes a lot of beating and I wouldn't like to be asked to name its nearest rival. Tom Benson took over as chef when Ray Parkes died, and has carried on the restaurant's tradition with exceptional originality and distinction. You pay 65s for a four-course *table d'hôte* meal which may include sweetbreads with cognac, mussels in a mustard soup, baby turkey with cherries and chestnuts, a salad with Roquefort *pâté*, and finish with a peach filled with lemon sorbet. The service is good, the wine list small and rather dear. You will certainly have a memorable meal. You must book well in advance

THE SANDS, 30 New Bond St., W1 (MAY 4946). Meals served from 10 a.m. to 2 a.m.; Sun 4 p.m. to midnight. If any restaurant deserves the title "international" then it is The Sands, a multiplicity of restaurants on three floors: a sort of smart pâtisserie-cum-coffee-bar on the ground floor, a casual snack bar upstairs, and in the basement a quite luxurious place at not too luxurious prices. It's all a bit of a jamboree in a way, for the decor owes as much to Hollywood as Egypt, Sweden and Assyria; the menu is explained in the archest of advertisers' prose and includes things from places as far apart as the Carpathian mountains and Hawaii. Main dishes about 8s to 15s. Licensed: wines by the glass from 3s, by the carafe from 12s



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london life

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london life

Night life



Francoise Hardy is in cabaret at the Savoy Restaurant, Strand for three weeks commencing Monday, 31 January at midnight. Ring Mr Antonio (TEM 4343) for table reservations. You must have dinner there in order to see her—cost per head, for a three-course meal, 52s 6d, excluding drinks

DISCOTHEQUES

Informal nightclubs and restaurants with dancing, usually to gramophone records. Some discotheques feature musicians from time to time

Black Angus, 101 Edgware Rd, W 2 (AMB 2913). Hours 12 noon to 3 p.m., 5.30 p.m. to 2 a.m. Prices à la carte only 25s-30s a head. Drinks: wine carafe 18s, whisky 3s. No service charge. Cover charge 2s. Discotheque dancing. Licence to 2 a.m.

Blaise's, 121 Queens Gate, SW 7 (KEN 6228). Opens 9 p.m.-2.30 a.m. Membership 2 guineas. Mon-Thurs entrance free until 11 p.m. Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Chinese food, about 15s per head. Records and a different live group every night. Roulette 2s 6d min. Blackjack 5s

Chalet Suisse, 74 Charlotte St, W 1 (MUS 0036 & LAN 3626). 7.30 p.m. to 1.30 a.m. including Sunday. Membership 1 guinea. Entrance fee from 5s weekdays to 10s weekends. Dinner approx £1 a head. Spirits 3s. Beer 2s 6d. Entertainment: discotheque dancing, blackjack, roulette

Club Concorde, 37/39 Oxford St, W 1 (GER 7945). 7.30

p.m. to midnight every night except Mon. Annual membership: 10s gentlemen, 5s ladies. Entrance fee from 3s 6d to 8s 6d. No food, popular bar prices. Entertainment: discotheque dancing, roulette

Cromwellian, 3 Cromwell Rd, SW 7 (KNI 7258). 8 p.m.-2 a.m. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). Entertainment: Several groups, discotheque, casino

Dolly's, 57 Jermyn St, SW 1 (GRO 5927). 10.30 p.m. to 4 a.m. Closed Sunday. Annual membership 5 guineas. No entrance fee. Cover charge 1 guinea, includes first drink. Whisky, sold by miniature, 10s. Wines 36s. Steaks, salads and Danish specialities 12s 6d. Special breakfast from 3 a.m.

Downstairs, May Fair Hotel, Berkeley St, W 1 (MAY 7777). 10.30 p.m.-2.30 a.m. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £25s. Entertainment: 3 bands

Fanny's Bistro, 51 Maddox St, W 1 (MAY 6214). 7.30 p.m. till 3 p.m. Non-membership

Cover charge 2s 6d. After 10.30 p.m. minimum charge 1 guinea which includes light supper dish and 4 drinks. Full à la carte dinner menu. Drinks at pub prices. Entertainment: Discotheque dancing

Flamingo, 33/37 Wardour St, W 1 (GER 1549). Closed Mon. 8-11 p.m. Tues, disc session. 7.30-11.30 Wed, big name band session. 8-11 Thur, disc session. 7.30-11.30 & midnight to 5 a.m. Fri, band session and usually US star. Membership (incl in first visit) 7s 6d early session, 15s late session. Entrance 5s early session, 10s late session (more if big name). Tues, Thur record sessions 3s 6d. Unlicensed

The In-Place, 2 Allsop Pl, NW 1 (HUN 1873). 9 p.m. till 4 a.m. every night except Sundays. Annual membership 3 gns. Entrance and first drink 25s, thereafter 5s. Entertainment: gambling discotheque. Good food at reasonable prices

The 007, Hilton Hotel, Park La, W 1 (HYD 8000). 6.30 p.m. to 2 a.m. No entrance fee. Service charge 12½ per cent. Light supper from 11 p.m. from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discotheque and a band from 9 p.m.

Saddle Room, 7 Hamilton Pl, W 1 (GRO 4994). 10 p.m. to 5 a.m. except Sunday. Membership £1 2s 6d (membership temporarily closed). Entrance and first drink £1, subsequent drinks 3s 6d. Short grills menu about £1 to 25s a head. *Entertainment*: discotheque, dancing, 2 fruit machines

Scotch of St James's, 13 Mason's Yd, Duke St, SW 1 (TRA 6109). 10 p.m.-4 a.m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a.m. Drinks, single 6s; miniature 10s. *Entertainment*: Resident group, impromptu performances by famous clientele, cabaret

SPECTACULARS & CABARETS

Allegro, Bury St, St James's, SW 1 (WHI 6767). 8.30 p.m.-2.30 a.m. Cabaret 12.30 a.m. Dinner £2 7s 6d. *Entertainment*: Dancing to 3 bands, Cabaret Peter Reeves

Annie's Room, 24-26, Russell St, Covent Garden, WC 2 (TEM 6100). 9 p.m. till 4 a.m. Closed Sun. Annual membership 2 guineas. Cover charge £1. Menu at 27s 6d per head or *à la carte* plus drinks. Whisky & Gin 5s. Cabaret at 11.45 & 1.30. *Entertainment*: Dancing to 2 resident groups, Annie Ross herself makes intermittent appearances. International star cabaret. Currently Mose Allison

Antonio's Spanish Restaurant, 3 Long Acre, WC 2 (TEM 7911). 12 till 3 p.m. lunch, 6 p.m. till 3 a.m. dinner. Open Sun. Cover charge 3s. 10 per cent service charge. Dinner approx 25s a head plus wine. Fully licensed. Dancing. Cabaret between 8.30 and midnight. Currently: Sali and his flamenco troupe

Astor, Berkeley Sq, W 1 (GRO 3666). 10 p.m.-4 a.m. Closed Sun. One-hour cabaret, 1 a.m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment*: Two bands, Cabaret

Blue Angel, 14 Berkeley St, W 1 (MAY 1443). Bar opens 6.30 p.m., restaurant-cabaret room opens 10 p.m., cabaret at 1 a.m. Annual membership 3 guineas, cover charge 5s a head after 1 p.m. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 p.m. *Entertainment*: Cabaret at 1 a.m., Paddy Roberts, Beryl Bryden, The Bongos, dancing to two bands from 10.15. Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

Celebrity, 17 New Bond St, W 1 (HYD 7636). Dancing 10 p.m.-4 a.m. No membership fees, no cover charge. In Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment*: Racing on films, Vive les Girls revue and cabaret, 11.15-1.15. Currently: Paula Watson, Freddy Kenton, Brian Freeman, Ivor Meggido Dancers, Freddie Stafford Orchestra with Jo Marney

Churchill's, 160 New Bond St, W 1 (HYD 2626). 6 p.m.-3.30 a.m. No membership fee. Dinner 55s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment*: Two bands and two 1-hr cabarets at 11 p.m. and 1 a.m. Cast of 40. Currently: Ravic & Babs, The Southlanders, The Cossacks

Danny La Rue's, 17 Hanover Sq, W 1 (GRO 4293/5). 10.30 p.m.

to 4 a.m. Annual membership 2 gns. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3 a.m. *Entertainment*: Dancing to 2 groups and Danny La Rue & Company in Revue at 1.15 a.m.

Edmundo Ros, 177 Regent St, W 1 (REG 7675 & 2640). 9.30-3.30. Cabaret at 1 a.m. Annual membership 1 guinea. Cover charge 30s a head. Full *à la carte* menu about £2 a head plus wine. *Entertainment*: The full Edmundo Ros orchestra

El Morocco, 15/16 Gerrard St, W 1 (REG 2931). 10 p.m.-3.30 a.m. Cabaret 1 a.m. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc., £5. Champagne £5, wines from 25s

Elysee, 13 Percy St, W 1 (MUS 4804 & LAN 3998). Midday to 3 p.m. and 6 p.m. to 12.30 a.m. daily including Sunday. Cabaret 3 times nightly of Greek music and dancing at 9.30, 10.30 & 11.30. Dancing from 8 p.m. to 2.30 a.m. to 3-piece band. International menu and menu specializing in Greek food, *à la carte* only, about 21s a head plus wines from 1 gn. to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 a.m.

Embassy, 6 Old Bond St, W 1 (HYD 5275). American Bar open 6.30 p.m. Restaurant open 10.30-4 a.m. Cabaret 1 a.m. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment*: Resident comedian Davy Kaye & dancers in 'Not Tonight Josephine' with Pat Ferris and Ingrid Anthofer, dancing

Eve, 189 Regent St, W 1 (REG 0879). 9 p.m.-4 a.m. Entrance 30s members and guests, annual membership 1 guinea. *A la carte* menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 3s 6d. *Entertainment*: Floor-show in two parts, 10.30 and 1 a.m.

Georgian, Georgian House, Bury St, St James's, SW 1 (WHI 2797). 12.30 p.m.-3 p.m.; 5.30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment*: Cabaret. Hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, etc.

Jack of Clubs, 10 Brewer St, W 1 (GER 6811). 9 p.m. to 3.30 a.m. Closed Sundays. Cabaret at 1 a.m. *A la carte* menu only, approx. £2 per head including cover charge. Service charge 12½ per cent. Wines from £1. Whisky 24s ½ bottle. Dancing from 10 p.m. to 3.15 a.m. to 2 bands. Licensed till 3 a.m.

The Latin Quarter, 13 Wardour St, W 1 (GER 6001). 8 p.m.-3 a.m. Floor-show at 9.30 and 12.30 a.m. Dinner Dance & Floor-show: three courses 45s, four courses 55s. *Entertainment*: Floor-show: Folie Exotique, occasional discotheque in the Van Gogh Bar

L'Hirondelle, Swallow St, Piccadilly, W 1 (REG 0362). 6 p.m.-4 a.m.; 12-3 p.m. lunch. Shows at 2 p.m., 10.30 p.m., 1.30 a.m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment*: Floor-show, two bands, hostesses. Currently: Johnnie Lee, Thérèse Jenart

Mexican Room, El Sombrero, 142/144 Kensington High St, W 8 (WES 0572). 8 p.m. to 2 a.m. Closed Sunday. *A la carte* menu only from 6s to 30s. Cover charge 7s 6d. Wines from 18s 6d to 35s. Whisky 4s. Service charge 10 per cent. Dancing

from 8.30 p.m. to 1 a.m. to El Sombrero Trio. Cabaret at 11.15 p.m. Licensed to 2 a.m.

Murray's Cabaret Club, Beak St, Regent St, W 1 (GER 4623 & 3241). 8 p.m. to 4 a.m. Dinner till 1 a.m. Breakfast from 2 p.m. to 4 a.m. Membership 1 guinea annually. Entrance fee 30s. *A la carte* menu about £2 per head plus wine. Breakfast 12s 6d. Hostess service at 1 guinea for each girl joining the party. Wines at various prices. Whisky £5 19s 6d bottle. Measure 4s. 10 per cent service charge. Dancing to two bands. Floor-show "Moonlight and Dew" at 10 p.m. and 1 a.m.

Negresco, 23 Brook St, Mayfair, W 1 (MAY 5374 & 2443). Restaurant 9.30 a.m.-3 a.m. Club 9.30 p.m.-3 a.m. Closed Sun. No entrance or membership fees. Five-course meal 30s (*à la carte* Mon-Thur). Whisky 3s 9d, beer 3s. *Entertainment*: Music, dancing, cabaret with Ronnie Ross, Art Fairbank, Johnny Hawksworth, Jon Tremayne, Lord Kitchener, The Three Dimensions. Showbiz guests often perform impromptu

Omar Khayyam, 50 Cannon St, EC 4 (CIT 2660 & 7363). Midday to 3 p.m. & 6 p.m. to 2 a.m. No membership fee. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Drinks—sold by miniature—whisky 8s 6d. Middle Eastern & Continental menu with selection of 30 to 35 hors d'oeuvres. *Entertainment*: Dancing 8 p.m. to 2 a.m. Cabaret and Belly Dancing at 9.30 p.m. and 12 p.m. No parking problems in the City at night

Pigalle, 190 Piccadilly, W 1 (REG 6423). 7.30 p.m.-3.30 a.m. Dinner from 7.30. No membership, no entrance fee. Dinner dance & show 57s 6d inclusive, plus drinks. M to F. Supper dance & show 30s. Whisky double, 7s. *Entertainment*: Spectacular floor-show, 2 orchestras

Poor Millionaire, 158 Bishopsgate, EC 2 (BIS 3311). 7.30 p.m.-2.30 a.m. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent service charge. *Entertainment*: Usually satirical, currently "Those magnificent men in their washing machines." 9.30-10.30 p.m.

Quaglinos, Bury St, St James's, SW 1 (WHI 6767). 7.30 p.m.-1.30 a.m., inc Sun. Cabaret 11.45 p.m. Dinner £2 10s. *Entertainment*: Dancing to 3 bands, cabaret Peter Reeves

Room at the Top, High Rd, Ilford, Essex (above Harrison Gibsons) (ILF 5589). 8 p.m.-2.30 a.m. Closed Sun & Mon. Bar open till 2 a.m. Tues-Fri, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment*: Cabaret, dancing to resident group

Showboat, Lyons' Corner Hse, Trafalgar Sq, WC 2 (WHI 2781). 8.30 p.m. to 1 a.m. Closed Sun. Lavish floor-show at 10.30 to 11.40 p.m. No membership, cover or admission charge, 3-course dinner 37s 6d per head plus wines. Dancing from 8.30 p.m. to 10.30 p.m. and 11.40 p.m. to 1 a.m. Currently appearing: Earle & Vaughan

The Society, 40 Jermyn St, SW 1 (REG 0565). Zodiac Bar open 5.30 p.m. Restaurant open 8 p.m.-3.30 a.m. Cabaret at midnight. Evening for two with wine about £5 10s. Service 10 per cent. Supper, dance & show, Mon to Fri 30s. Sat 35s, plus wine. *Entertainment*: Dancing, cabaret, currently Carolyn Hudson

The Stork Room, 99 Regent St, W 1 (REG 3686). 8 p.m. till 4 a.m. including Sundays. Dinner, dance & show with wine

about £7 for two. *Entertainment*: Dancing to 2 bands and lavish floor-show currently called "Night Life" at 11.30 p.m. and 1.45 a.m.

Talk of the Town, Theatre Restaurant, Hippodrome Corner, Leicester Sq, WC 2 (REG 5051). Cocktail Lounge open 7.30 p.m. Theatre-Restaurant from 8 p.m.-1.30 a.m. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. South African hock £1 0s 6d. All else from 25s. Whisky 6s 6d a large measure. *Entertainment*: Spectacular floor-show 10 p.m., international cabaret star 11.30. Currently: Frankie Vaughan (till 5 Feb)

Winston's, 10 Clifford St, W 1 (REG 5411). 10 p.m. to 4 a.m. Cabaret at 1.15 a.m. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment*: Dancing, floor-show & cabaret

Young's, 13/15 West St, WC 2 (TEM 2322). Ground floor midday till midnight daily, midday till 11 p.m. Sun. Dancing floor 8 p.m. to 2 a.m., excluding Sun. Prices: ground floor 15s *table d'hôte* and from 15s *à la carte*. Dancing floor 30s minimum per head for dinner and dancing. Drinks: Whisky 3s 6d, wines from £1. *Entertainment*: Dancing to 4-piece band, starting at 8 p.m. Cabaret Mon-Fri 10 p.m. and 11.30 p.m., Sat 10 p.m., 11.30 p.m. and 1 a.m.

DINNER & DANCE

Ambiance, 1 Queensway, W 2 (BAY 0990). Mon, Tues, Wed, 10 p.m.-1.30 a.m. Thurs, Fri, Sat, 10 p.m.-2 a.m. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). 6.30 p.m. for drinks till late. Food from 7.45 p.m.-1.30 a.m. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d double. Cover for dancing and drinking only 17s 6d. Discotheque, late dining club

Beachcomber, Berkeley St, W 1 (MAY 7777). 5.30 p.m.-1.30 a.m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 p.m.-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. *Entertainment*: Three bands from 8 p.m.-1.30 a.m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

Chanticleer, Roebuck House, Palace St, SW 1 (VIC 5695). 7.30 p.m.-12.30 a.m. (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Four-piece band and singer

La Dolce Vita, 10 Frith St, W 1 (GER 3814). Midday-3 p.m.; 6 p.m.-1.30 a.m. Sun till 12.30 a.m. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment*: Guitar and accordion music in the main restaurant. Dancing nightly except Mon

Dorchester, Park Lane, W 1 (MAY 8888). The Terrace Room 12.30 p.m.-3 p.m.; 8.30 p.m.-1.30 a.m. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment*: Albert Marland's Music & The Keith Silver Group from 8.30 p.m.-1.30 a.m. Licence to 1.30 a.m. The Grill Room: Midday-3 p.m.; 6.30 p.m.-midnight. Whisky from 3s 9d. Service charge 10

per cent. Cover charge 2s 6d. Licence to midnight

Five Hundred Club, 42 Albe-marle St, W 1 (HYD 0287). 7 p.m. till midnight. Annual membership 3 guineas. Dinner 30s to 35s a head plus drink. *Entertainment*: Dancing to group and discotheque

Four Hundred, 28 Leicester Sq, WC 2 (WHI 1813). 7 p.m. till 3 a.m. Annual membership 10 guineas. Dinner (served till 1 a.m.) approx 50s per head plus wine. Drinks before 11, 10s 6d large measure. After 11: ½ bottle champagne & cover 21s. *Entertainment*: Currently dancing to The Conrads and The Derek Linter Trio

Grosvenor House Restaurant, Park Lane, W 1 (GRO 6363). 12.30 p.m.-3 p.m.; 7.30 p.m.-1 a.m. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment*: Dancing from 8 p.m.-1 a.m., excluding Sun, to the Sydney Lipton Band

Hatchetts, 67 Piccadilly, W 1 (HYD 1804 & 1871). Bars: 11-3 p.m.; 5-11 p.m. Restaurant: midday-3 p.m.; 6.30 p.m.-2 a.m. Lunch & dinner *à la carte* only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment*: Dancing to a band from 8.30 p.m.-1.30 a.m. Currently: Phil Phillips and his band

Mitchell's, 25 St James's St, SW 1 (TRA 3728). 8 p.m.-3.30 a.m. Dinner £4-£5 a head including wine. Whisky 4s, lager 6s 6d. Two bands with singers in restaurant. Drinking in bar till 3.30 a.m., pianist till 11.30 p.m. Own car park

Renaissance Club, 39a Harrington Rd, SW 7 (KEN 7761). 11.30 a.m.-3 p.m. and 5.30 p.m.-12.30 a.m. Annual membership 1 guinea. *A la carte* menu. Wines 18s 6d to 37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence till 12.30 a.m. *Entertainment*: Dancing to three-piece band

River Club, 129 Grosvenor Rd, SW 1 (VIC 1621). 5.30 p.m.-2 a.m. approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge, 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor

Roof Restaurant, Hilton Hotel, Park La, W 1 (HYD 8000). Roof bar: midday-3 p.m. Restaurant: 12.30-3 p.m.; 7.30 p.m.-2 a.m. Closed Sun. *A la carte* only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment*: Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

21 Club, 8 Chesterfield Gardens, W 1 (GRO 3233). 12-3 p.m.; dinner 7 p.m.-1 a.m. No lunch opening Sat. Cabaret at 10.30 p.m. Annual membership 5 guineas. Dinner-dance and cabaret 45s. Business lunch 30s. *Entertainment*: Dinner-dance, gambling (roulette, chemin de fer, blackjack, baccarat)

Villa Dei Cesari, 135 Grosvenor Rd, SW 1 (TAT 7453/ VIC 9872). Open every day except Mon 7.30 p.m.-2.30 a.m. Also Sun lunch. One of the best river views in London. Speciality Roman food. Dinner for two about £5-£6. Full wine list. Carafes from 19s 6d. Dancing to 2 bands until early hours

TV Choice

As far as BBC television drama is concerned, dead is the thing to be, these days. And if you cannot be assassinated, then there are some juicy assassin parts waiting to be filled. Only heart attacks are out. Any character wishing to die with his boots off would be well advised to stay in his writer's brain—or to try another channel.

"We are," admitted one of those semi-reformed, semi-detached beats who has joined the Television Centre's creative ranks, "like, coming on very strong for sudden death."

Like, he was speaking no more than the truth. Two trends—documentary drama and epic productions—are blending to form a new sort of play in which murder plays a vital part. And all this has nothing to do with conventional body-in-the-library mystery thrillers. *Gordon of Khartoum*, seen this month with Actor of the Year Alan Badel dying gorily as Gordon, was only the start. This was a big play—30 speaking parts and 100 extras—by television standards, even though they had to use clips from an old movie *The Four Feathers* for some action scenes. (The BBC is short of convincing desert around its Ealing and Riverside studios.)

In March, the BBC presents *Lee Oswald—Assassin*, with 35 speaking parts, 150 extras, and a few faintly curling lips among American officials in London and Washington. "Nobody could stop us re-telling the story of the events leading up to Dallas," said a BBC man, sturdily. "It is based on the report of the Warren Commission, which is in the public domain."

Later this year, Theatre 625 brings assassination in the grand manner to BBC-2. This time, the theme is the death of Rasputin. And Robert Muller is working on a Wednesday Play project, *The Ice-Pick Murder*, about the assassination of Trotsky.

Behind the gore lies a lot of planning. Sydney Newman, drama overlord of the BBC, is enormously impressed by drama-documentary techniques which have been developed in Germany. (The Oswald play has already been screened on television there.) And a number of planners are gambling a great deal of money, time, and stars on "spectaculars." They feel that variety shows should not be given the sole right.

"The assassination plots are merely coincidence," says Michael Bakewell, Head of Plays. "But there is no doubt that we are promoting the spectacular single play. The one essential for this is that the theme should be big. Unfortunately, the big themes have a trick of becoming involved in sudden death."

Peter Magnus



Tony Bill, 25 (right), was discovered by Frank Sinatra when he was looking for someone to play the part of his younger brother in "Come Blow Your Horn." Since then, he has played with Sinatra in "None But The Brave" and "Marriage on the Rocks". His screen parts have been mainly comedies—but, on television in the States, he has revealed a talent for the more psychological and complex, notably as the child murderer in "For the People". He arrives in England this week—his first date, a front seat for Olivier's "Othello"—to play the part of Lee Oswald in BBC-1's play of the month for March—"Lee Oswald—Assassin", which will be directed by Rudolph Cartier. The play will present the development of the man who was to be an assassin: his life in the Marines, his marriage, his years in Russia, up until the time when Ruby's bullet takes over. Above: Flashback to the Kennedy killing



WEEK-END VIEWING

SAT 29 JANUARY

British Cinema presents feature film *Treasure Hunt* with Jimmy Edwards and Martita Hunt. When the lusty Sir Roderick dies at the ripe age of 95, the Ryalls are faced with the alternative of either selling their home in Co. Tipperary or taking in paying guests to make both ends meet. If only crazy Aunt Rose could remember where she has hidden the priceless rubies, they could sell them and get out of trouble. BBC-2

Rugby International: Edited version of the highlights of France v Ireland in Paris. BBC-2

The Idiot by Dostoevsky, 3rd episode, starring David Buck. (Repeat of Tuesday's episode.) Also starring Ambrosine Phillpotts and Suzan Farmer, it is the story of one man's struggle to approach moral perfection in 19th century Russia. BBC-2

Grandstand includes ice hockey, rugby league, auto-points from Hampshire and racing from Windsor. BBC-1

Western—The Great Sioux Uprising—with Jeff Chandler, Faith Domergue and produced by Albert J Cohen. A discharged Union officer averts a major Indian war when rustlers steal Sioux horses to sell to the US cavalry. BBC-1

Max Bygraves Entertains—a

repeat that was first transmitted on BBC-2 last autumn. He had just returned from a smash hit world tour of Australia, S Africa and New York. This is the theme for his one-man show. BBC-1

Dalla Penn is the guest star for the weekly Spies Thriller series *Unscheduled Landing*. BBC-1

Armchair Theatre presents new Mystery & Imagination series. First story called *The Lost Stradivarius* by John Meade-Falkner, directed by Bill Bain and designed by Stan Woodward. Starring Jeremy Brett and David Buck. Sir John Maltavers, a young handsome aristocrat, falls victim to the evil powers of an old violin and a piece of music found in his room at Oxford. Also starring Patricia Darwood, Joyce Heron and Angela Morant. ITV

Speed Skating at Streatham ice rink and racing from Doncaster. ITV, 2.40 p.m.

Kenny Lynch is appearing on *On The Braden Beat*, not as a pop singer but as a comedy appearance—his comedy script written by Keith Waterhouse and Willis Hall. ITV, 11.10 p.m.

Morecambe & Wise Show (2nd instalment). ITV, 9.20 p.m.

Thank Your Lucky Stars presents Danny Williams, Matt Monro, The Walker Brothers,

Jackie Trent, The St Louis Union, The Fortunes, Migril Five, and Adrienne Poster, with their latest releases. Produced by Keith Beckett. Jim Dale introduces the artists. ITV, 5.15 p.m.

Danger Man starring Patrick McGeehan. This week—*I Can Only Offer You Sherry* tells the story of a British Embassy girl (Wendy Craig), a female statistician in the Middle East, who is bribed to give away international secrets. Also starring Bernard Archard and Anthony Newlands. ITV, 7.5 p.m.

SUN 30 JANUARY

Highlights of yesterday's game of soccer, West Ham v West Bromwich. ITV, 2.55 p.m.

London Palladium. Petula Clark is the guest star. ITV, 8.25 p.m.

Film. Blue Lagoon with Jean Simmons and Donald Houston. The story of two children who are marooned on a desert island and grow up together. ITV, 3.40 p.m.

Film. Houdini with Tony Curtis and Janet Leigh. The story of the famous circus performer who extricates himself from closed boxes, handcuffs etc. ITV

Theatre 625. Second of the Arnold Wesker trilogy, *Roots*—a story covering 20 years in the

life of the Kahns and Simmonds family. Stars include Ewan Hooper and Mary Miller. Produced by Cederick Messina. BBC-2

American folk singer Tom Paxton sings his own protest and political songs on the weekly features spot Sunday Night. His second television appearance, it will be a one-man half-hour concert—to be followed by a personal appearance at the Royal Albert Hall on 5 Feb. BBC-1

World Bobsleigh Championships from Italy—highlights of the two-man world bobsleigh champions Robin Dixon and Tony Nash at Cortina, trying to retain their world title. BBC-1

Weekly Arts Spotlight: The Case of Robert Schumann is an enquiry into the life, music and eventual madness of the great romantic composer. It is introduced by Kenneth Van Barthold, produced and directed by John Drummond, and taking part in the programme is Dietrich Fischer-Dieskau. BBC-1

Evening feature film: The Story of Esther Costello by Nicholas Monserrat and starring Joan Crawford, Rossano Brazzi and Heather Sears (as Esther). Script by Charles Kaufman, produced and directed by David Miller. BBC-1

Sports Choice

It is, in case you have been allowed to forget it, the year of the World Cup. Thus it will also be the year of the great sport onslaught by television. A moment, therefore, before the clichés flicker across the screen, for re-assessment.

A moment, I confess, hastened by BBC-TV's recent documentary *The Hot Seat*—a look at the precarious job of managing a soccer club. An excellent idea lost by the sort of unimaginative treatment that is becoming the trade mark of the Corporation's sports coverage. Did we really have to see Mr Alan Hardaker walk up the footpath of the Football League, continue steadfastly up the steps to the front door and disappear into the hall? We also had to suffer endless shots of football managers (not the most articulate of men) speaking directly into camera. All this to the accompaniment of *The Voice*, that anonymous sten gun treatment of the English language coined by *Sportview*.

And I trust that, by the time the World Cup teams arrive, *United* will have been removed from our screens. It is not so much the inept story lines of this soap opera based on a Midlands soccer club that annoys managers and players alike, but its shots of the United players when they occasionally kick a ball. As one manager said to me: "You can see most of them have never kicked a ball in their lives."

I absolve from condemnation the excellent professionalism of the racing service, with Peter O'Sullivan and Clive Graham only being rivalled by Eddie Varney as commentators who bring knowledge to the screen beside an accurate and fast commentary.

Will we have to sit through a summer of flag-laying for British soccer instead of adult commentaries which reduce the whole soccer scene to the level of world of *The Wizard* and *The Champion*? Or is it too much to demand some imaginative treatment of the greatest football event in the world? Will we be condemned to the mentality of *The Hot Seat*, or will an outside expert like Brian Glanville be called in? Glanville was the person behind the documentary on Gerry Hitchens in Milan made a few years ago. What is needed is an end of the cliché mentality. When Clifford Makins, sports editor of *The Observer*, wanted an article on bull fighting he telegraphed Irwin Shaw. The result was magnificent. Is it too much to ask of the Corporation's sports department to adopt a similar policy towards soccer?

Let us hope they have not already planned out our boredom.

Michael Wale



Jimmy Hill is the man who is modernizing British soccer. Off the field that is. Some people think he does too much talking, beating the drum, and image-making for his club Coventry City. They say he should concentrate more on what's going on on the pitch. This week with the publication by Penguin of his handbook "Improve Your Soccer" (6s) he proves all his critics wrong. Here at last is a book which can actually improve your play, especially in park football. So often books by professionals or football managers about the game fail to explain it in simple terms. Mr Hill does just this. And as we show above he even took time off from writing to put on Coventry City colours and demonstrate just what he means. He was one of the game's few bearded players which used to occasion the shout from the terraces: "Come out from behind that bush." Left to right, top: Thigh, knee and foot over the ball to guide it down; side-foot volley; outside of foot pass after. Bottom row: Leaning back slightly, the foot turned out slides under the ball... and it must rise; don't wait there to be tackled; side-foot pass.

ASSOCIATION FOOTBALL
First Division: **Fulham v Blackpool**. Craven Cottage. Sat 3 p.m. (District Line to Putney Bridge then short riverside walk). Chance to see Blackpool forward Alan Ball upon whom England manager Alf Ramsey appears to be quite justifiably pinning many of his World Cup hopes
Tottenham Hotspur v Blackburn Rovers. White Hart Lane. Sat 3 p.m. (Frequent trains to White Hart Lane from Liverpool Street). The Spurs can help Fulham's First Division survival fight by beating Blackburn

West Ham v West Bromwich Albion. Upton Park. Sat 3 p.m. (District Line to Upton Park). London's match of the day with England's two most contrasting centre forwards on view. The graceful Johnny Byrne of West Ham and the rampaging John Kaye of West Bromwich. Possibly the man who should be picked to lead England in the World Cup
Second Division: **Charlton Athletic v Bolton**. The Valley. Sat 3 p.m. (Trains to Charlton from Charing X and London Bridge)

Crystal Palace v Birmingham City. Selhurst Park. Sat 3 p.m. (Trains to Thornton Heath from Victoria)

RUGBY UNION
Blackheath v St Mary's Hospital. Rectory Field. Sat 2.45 p.m. (Trains to Blackheath from London Bridge. Club

advise when Charlton Athletic at home use bus 53a from Oxford Circus, Piccadilly, Trafalgar Square or Westminster direct to ground entrance)

Harlequins v London Scottish. Twickenham. Sat 2.30 p.m. (District Line to Richmond then bus 73 from Richmond police station. Or train from Waterloo to Twickenham). London's rugby match of the day

London Welsh v Newbridge. Old Deer Park, Richmond. Sat 2.30 p.m. (Trains to Richmond from Waterloo or District Line. Five minutes' walk to ground from station)

Metropolitan Police v Nottingham. Imber Court, East Molesey. Sat 2.30 p.m. (Train from Waterloo to Esher then short walk)

Richmond v Coventry. Athletic Ground, Richmond. Sat 2.30 p.m. (Trains to Richmond from Waterloo or District Line. Five minutes' walk from station to ground)

STEEPLECHASING
Windsor. Sat 1.30 p.m. (Metropolitan and Piccadilly Lines to Uxbridge then local bus shuttle service to course. Green Line coach 704 705 718 725. Train Windsor Central or Windsor Riverside). Big race Royal Windsor Centenary Chase, 3 miles, £2,000. Entries include Mill House, What A Myth, Rondetto, the Queen's horse Laffy and Gay Kindersley's Carrickbeg, who is nicely weighted at 10 stone 10 lbs.

Plumpton, Monday (Trains Victoria to Plumpton 18 mins past hour)

Fontwell Park, Wed (Trains from Victoria to Barnham 15 mins before the hour)

Lingfield Park, Fri (Trains from Victoria to Lingfield Park 9 mins past hour, 55-min journey)

AMATEUR FOOTBALL
Hyde Park, Sun 11 a.m. near Knightsbridge Barracks which is quickly being demolished. Artists, writers, young publishers, actors play football in own league

FENCING
Girls under 20 Competition. Amateur Fencing Association, 83 Perham Road, West Kensington, W 14. Sat 2.30 p.m., Sun 2 p.m. (District Line to West Kensington or Piccadilly Line to Baron's Court)

GREYHOUND RACING
White City, Sat and Thurs 7.30 p.m. (Central Line to White City)

Wimbledon, Fri and Wed 7.45 p.m. (District Line Wimbledon). Good restaurant

Park Royal, Mon and Fri 2.30 p.m. (Bakerloo Line Harlesden, then bus 12)

Hendon, Mon and Fri 7.45 p.m. (Northern Line Brent)

KARTING
Brands Hatch, Sun, 12.30 p.m. National Kart Races. (Trains from Victoria to Swanley 14 mins past hour)

LECTURES IN LONDON

British Museum, WC 1 (MUS 1555). BM Guide Lecturing Service. Sat 29 Jan: Continental Porcelain 11.30. Moslem Antiquities 3.0

M 31 Jan: Medieval Society in medieval antiquities 11.30. Chinese Painting (illustrated) 3.0

T 1 Feb: London 1820-1850: pictures by George Scharf (illustrated) 11.30. The Sutton Hoo Ship Burial 3.0

W 2 Feb: The Assyrian Empire 11.30. Gods and Kings of ancient Egypt 3.0

Th 3 Feb: English Watercolours 1: Landscape (illustrated) 11.30. Asia in the 16th Century (special exhibition) 3.0

F 4 Feb: Anglo-Saxon manuscripts 11.30. The Hebrews in history 3.0

Gresham Lectures, Gresham College, Basinghall St, EC 2. M 31 Jan, T 1 Feb & W 2 Feb: Three lectures on Physics by Professor Quilliam. Admission free 5.45

Geological Museum, Exhibition Rd, SW 7. Sat 29 Jan: Films: Reclaiming the desert & A share in their tomorrow, 3.0

T 1 Feb: The Geology of the London region 1: The Rocks and their Structure, 3.0

W 2 Feb: Introducing Fossils 3: Bivalves 3.0

Th 3 Feb: The Building of Britain 9: Alpine Folds and Upland Plains 3.0

Horniman Museum, London Rd, Forest Hill, SE 23. Sat 29 Jan: African Faunas Past and Present (illustrated). Mrs Coryndon, 3.30

French Institute, Queensberry Pl, South Kensington, SW 7 (KEN 6211). T 1 Feb: Le Rire de Voltaire dans ses Contes. Professor Jaques Proust, 8.15

London Literary Circle, Hope House, 45 Gt Peter St, SW 1. Th 3 Feb: Charles Lamb and Company. Basil Francis, 6.45

Mountaineering Association, Church Hse, Gt Smith St, SW 1. W 2 Feb: Scottish Andean Expedition 1964 (illustrated), Robin Brooks, 7.15

Natural History Museum, Cromwell Rd, SW 7. Sat 29 Jan: Rivers of Time (illustrated)

M 31 Jan: Famous Fossils, 3.0

Royal Aeronautical Society, 4 Hamilton Place, W 1. T 1 Feb: Air Law Group: Airworthiness Regulation, National and International, 6.0

Th 3 Feb: Main Society Lecture: Handling Criteria, 6.0

Royal Institute of British Architects, 66 Portland Pl, W 1. T 1 Feb: Architects' Approach to Architecture. Phillip Dowson, 6.0

Royal Society of Arts, John Adam St, Adelphi, London, WC 2. W 2 Feb: The Surface of the Moon, 6.0

Th 3 Feb: "The Feasibility Study": Its Role in the Industrialization of Developing Countries, 5.15

Tate Gallery, T 1 Feb: National Characteristics, 3.0

Th 3 Feb: Connotations of Colour, 3.0

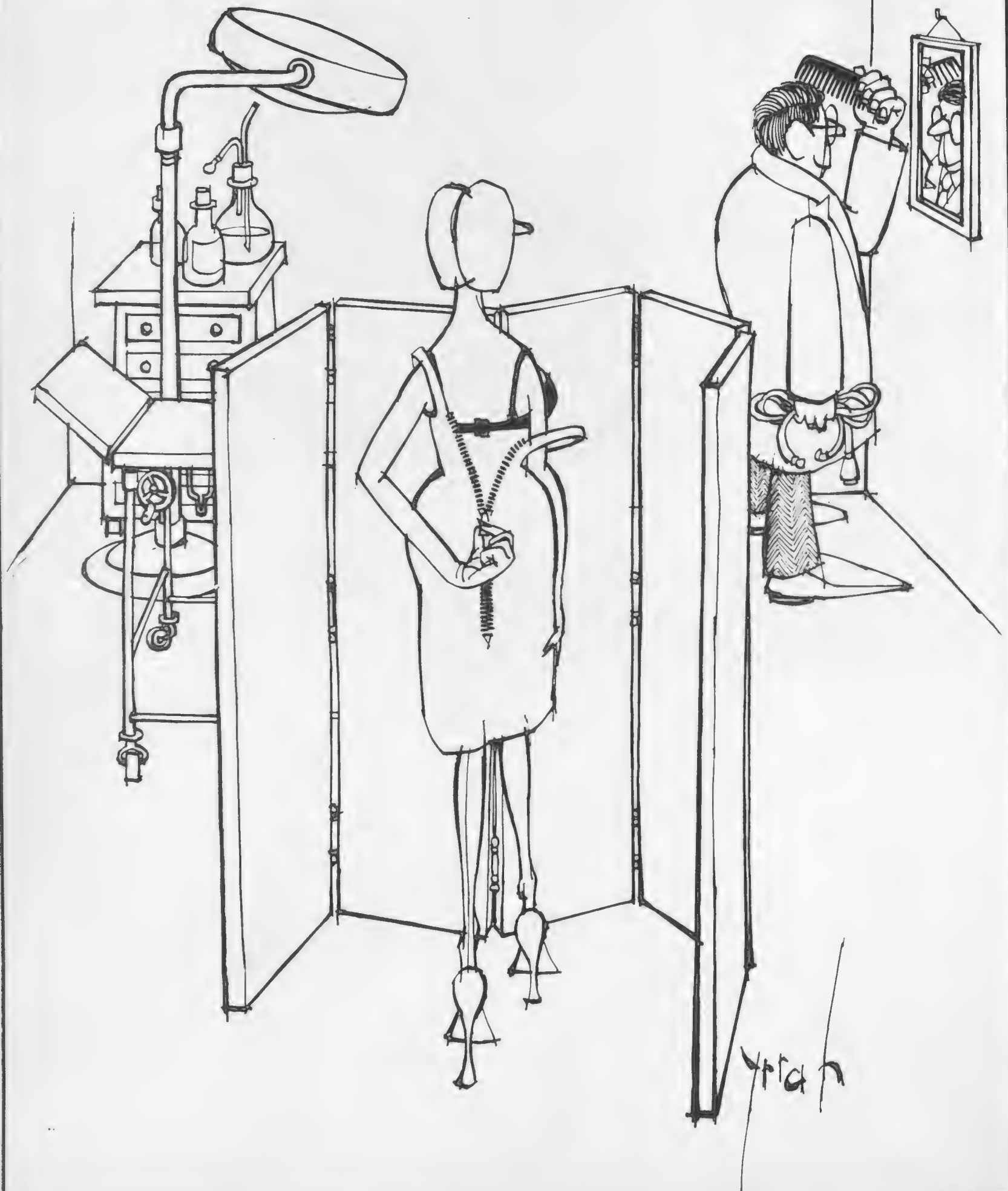
Victoria & Albert Museum, South Kensington, SW 7. W 2 Feb: Space and Structure, 6.15

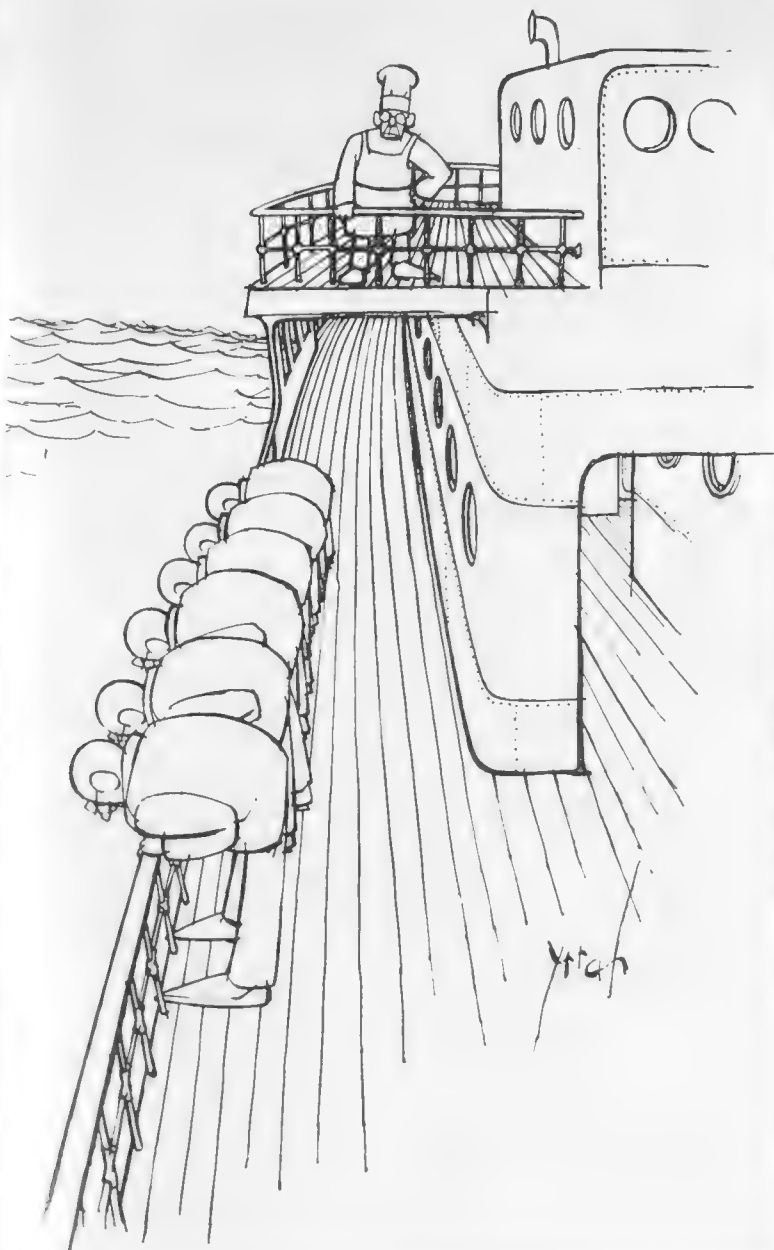
St Paul's Cathedral Crypt, F 4 Feb: Sacrifice of the Mind by Rev Canon Donald Nicholson, MA, 6.0

Commonwealth Institute, Kensington High St, W 8 (WES 1852) M 31 Jan: Hazards of Life in the New Hebrides. J F Yaxley, 5.45

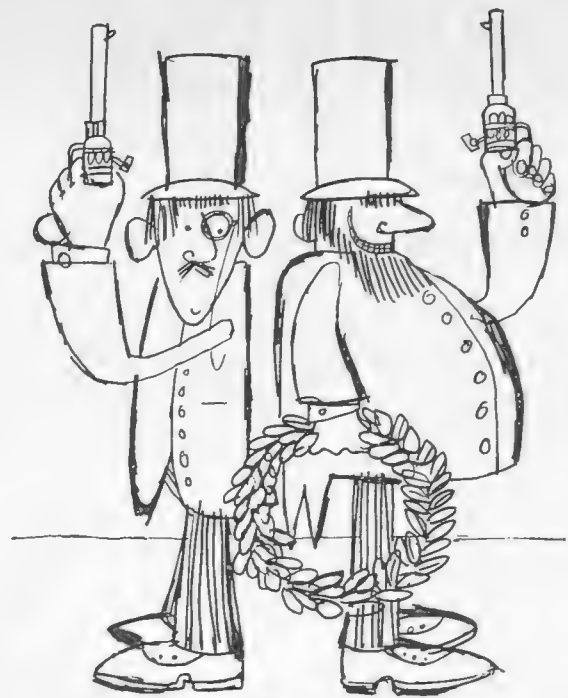
Sat 29 Jan: Yoga Demonstration. Mahesh Joshi, 7.30

LAUGH WITH LONDON LIFE

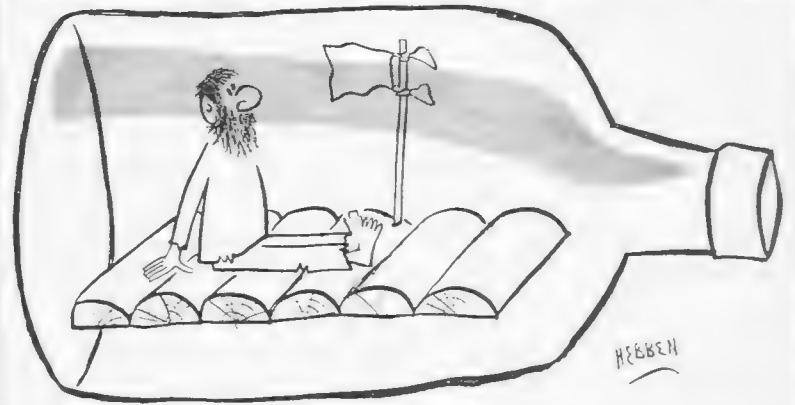




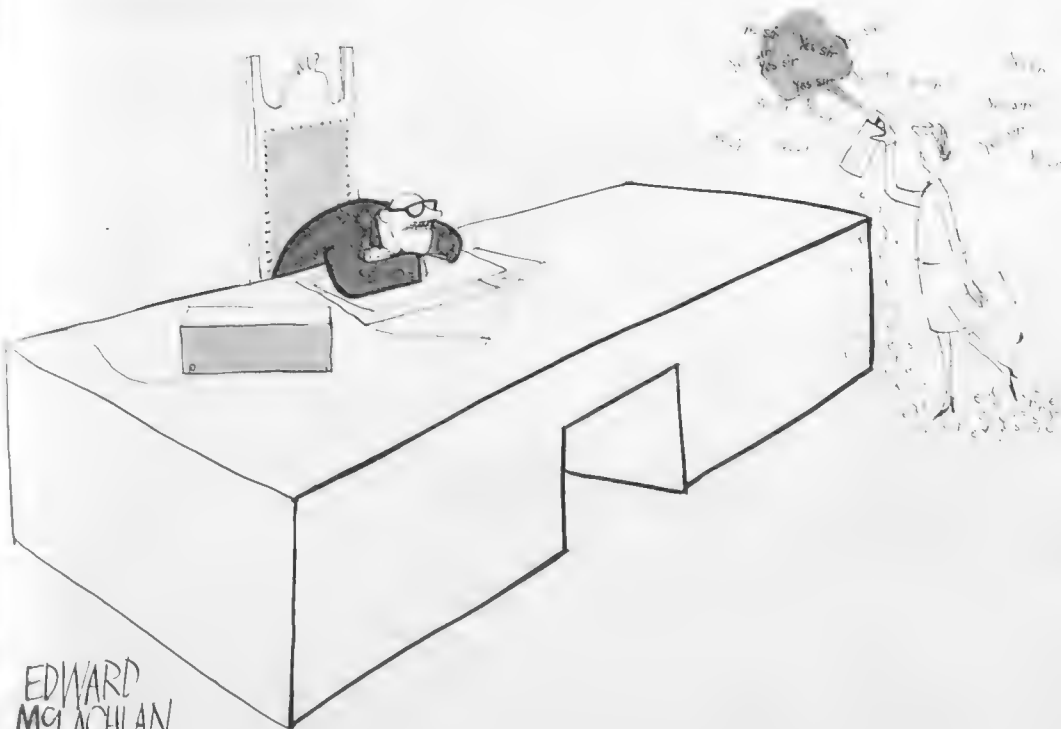
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Wenman



HEEBEN



EDWARD
MCLACHLAN



EDWARD
MCLACHLAN

something to say...

The airport scare

London Airport, to the average person, is a romantic place that conjures up various paradises and sunny holidays, but for my money as a tax-payer, it's badly managed, dirty, confusing, hopeless, and slightly scary. A lot of the time I'm going for only a couple of days and I drive out in my Mini, and that's the first battle. You're faced with this amazing jigsaw-artist's dream of railway sleepers which, if you're not very careful, speed you in dizzying circles miles away from where you want to be; only by crafty observation can you get within an ace of the doorway; only by revealing a lot of leg can you get a reluctant porter, and then when you've got him the tip necessary to keep him is *vast*.

Then, leaving the minion to guard your luggage you attempt to park your car (this in itself is a 30-minute exercise), back you come - find minion, then at the departure desk you're scrutinized minutely to make sure you're not smuggling.

The next move is to leave the country. A little door humbly says "Departures". It's about 1,000 embarrassing yards from that to a row of eagle-eyed, bad-mannered louts who spend all day trying to catch train robbers and not to snigger at passport pictures. Past them and you are out of the country, and here your troubles begin. If you travel by BEA - not too bad - but try a tiny foreign airline. The plane is usually parked in Hounslow, if you're lucky enough to hear the flight called you are then *herded* (and I mean it in its farm sense). The chief herdsman wears a flat hat, is ill-mannered, uninformative and arrogant. I'm usually the last in the line-up and always there's a five-minute jam on a steeply sloped ramp with a force eight gale. Eventually the herd is allowed to shuffle apologetically past him - heads down; no talking; no smoking, joking or laughing - and 60 or more people are wedged immovably into a *filthy* coach driven by an idiot who jerks the clutch and grabs the brake. Not all airline passengers have best friends who tell them about BO.

Having arrived at Hounslow the slow way, try and get on the aircraft. This is a great game: they don't *want* you. All the little uniformed minions want you to

stay in the cattle truck and go away. Five minutes or more, and the grid is unlocked, little men scramble all over you and do all sorts of sneaky things to get on first, but there's more to come. Another lout is standing at the aircraft door, and *he* can't count either. The wind has freshened and its now carrying water with it - lots, sideways. It can be 10 wet anguished minutes before you get inside, suffering from exposure, and completely limp; five more struggling, pushing minutes to find a seat, two more to distribute your goodies.

Eventually, completely conditioned, you sink into your seat, dying for a drink - tea, *anything* - certainly a smoke. 20 minutes later, the driver hasn't wound up his motors, the air inside the plane smells.

"This is your Captain speaking, we have a technical fault on the aircraft . . ."

Jill Kennington,
Princes Place,
Princedale Road,
London, W 11

The new rich

Now that *London Life* has become the magazine to be seen with, you are providing me and, I suspect, many others like me, with an invaluable service.

Like the child with his nose pressed against the toyshop window, we, the outsiders, who have not been blessed by the accident of birth into the aristocracy nor the world of *Girls Like Lucy*, have



Another look at Lucy

at last gained at least a tiny foothold to that world beyond the toyshop door, even if we can only glimpse it through a chink.

Like those who in their minds become the heroes they read of,

we feel we belong a little more - or at the least, feel we understand. For this service alone, this link of communication, many thanks. May you continue to flourish with the acceleration which is already evident.

John Shimwell,
Pinfold Road,
Streatham,
London, SW 16

What's in a word?

Last week I heard that another three boutiques had opened in London. Many of these are run by completely unqualified people and the word "boutique" now has the same significance (or lack of it) as the word "model".

Surely the meaning was that of a tiny shop selling well-made clothes and accessories rather than a load of old tat.

How long is it going to be before women realize that a 4-guinea dress from their boutique usually *looks* like a 4-guinea dress?

Colin Rolfe,
Pembroke Mews,
London, W 11

The favoured few

Although your article on Lucy Bartlett was most informative and entertaining, I feel that "success stories" are becoming mundane and boring. Those born with a silver spoon in their mouths are living tributes to the phrase "It's not what you know, it's who you know."

Let me bring your attention to



Josephine Dutton, a qualified textile designer, twice commended in the RSA bursary industrial awards, currently working in a Shepherd's Bush toyshop

the fact that more talented young women find it difficult to get a job in the profession for which they have studied for five years - let alone an article in the "glossies".

I therefore suggest that your future articles could be about *real people* instead of featuring the favoured few. I know of people who would welcome the "break".

W J Clifton-Horton,
Holland Park Avenue,
London, W 11

Young people's London

For about a year now, I have been living in London, but travel around the provinces quite a lot.

I really "dig" London and think it is a fascinating and fabulous city. The shops are marvellous, restaurants and record clubs sensational. On the other hand the provinces still do not offer very much to people of my age group (just 17). Hardly any theatres or boutiques. No cute restaurants and nowhere to even have a coffee after about 10 at night. The Government complain about the drift to the London area, but in my opinion this will continue until there is more life in the home towns. Sorry if I appear to moan but I would like all the kids who live in the provinces to be able to share in the fun we have in London.

One grumble about the big city! Why aren't there more places where we can all have a reasonably priced meal after midnight?

Lulu,
Kensington, W 8

Male fashion trends

During the past few months I have found it disturbing to read constant advice on how to dress. Practically every newspaper and magazine has advised, cajoled and declared that men should wear "this look" and follow "that trend." Surely this is wrong both sartorially and socially. In the first place a man's clothing should always reflect his own personality. Thus, he should either have all of them made to measure at one firm or buy them off the peg from a wide variety of shops.

Second, and more important - all this frenzied talk about appearances rather than substance makes me think of the Cheshire Cat.

Let us hope that in a few years' time there will be more to remember about Britain in the 60's than just a modish pop art grin.

Douglas Hayward,
Fulham, SW 6

Flower passion

My pet hate started when my mother changed her washing powder, as Dad felt his nylon shirts were not as blue or bright as Alan Freeman's. From then on my mother became a plastic flower addict.

Not being satisfied with yellow daffodils (they clashed with the roses on the wallpaper) she became more adventurous. The hunt was on, and she spent most of her leisure time dashing around Dagenham's Woolworths and Romford market trying to get a perfect colour combination for the living room. But it didn't end with the living room. She was always very particular about her table setting. My meals were in complete solitude, but it bothered me too much.

As I knew I would always have Dad behind the huge sun-umbrella which was a present from Doll.

And you, the flowers were realistic, they even smelt. The only trouble was they didn't elicit the same. After all, you can't expect Mum to buy a whole range of flower perfumes. Every morning I was woken by the regular hiss of Mum's conical insect sprayer as she gaily sprayed about her first task of the day: spraying the flowers. Now the whole house, including the bathroom and kitchen, looks like a Garden of Eden. But for one room. She is still looking for a pink floating daisy.

Sandie Shaw,
Dagenham, Essex

Is it true that Bernard Brown is making his soup with plastic tomatoes? If so my Mum would like some.

Champers All Day

After France herself, Britain is by far the largest market for that most enjoyable of French products - champagne. For several centuries, Englishmen have had a reputation as connoisseurs of this particular wine which reached its first heyday in the gay Edwardian era.

In the last year or two, the figures of consumption of champagne are again approaching Edwardian levels. Whether this is a result of the affluent society or merely a convenient means of

drowning our troubles I would not like to say, but it still seems to me quite extraordinary that many people in this country have not yet realized how to enjoy champagne to the full.

It can be drunk out of many vessels, including, it is said, the slippers of actresses and chorus girls, but there is still a tendency to use the ugly saucer-shaped glass which is calculated to dissipate the bouquet of the wine more quickly than any other. The French have long realized that a "flute" glass is the right shape for champagne. What Rheims has realized for many decades seems slow to penetrate London, but it is almost sacrilege to lose the beauty of champagne by pouring it into a wholly unsuitable receptacle.

The British again tend to reserve champagne for the more banal commemorative occasions. The French realize that champagne is the ideal aperitif as well as being eminently desirable as a drink throughout the meal. As a friend of mine said, "Champagne can be drunk at any time of the day or night with enjoyment and with benefit to health, but there are people who do not drink it between 4 a.m. and 6 a.m."

Maurice J Buckmaster,
Bury Walk, SW 3

Back in Fashion

As a barman I am delighted to see that cocktails are fashionable again. For the past few years there has been a big demand for straight drinks, and although this is a timesaver for a barman, it is also very frustrating. For a barman who enjoys his work as I do, it is essential to have more to do than just serve. A cocktail is an art and I take tremendous pleasure in inventing a cocktail and seeing it become popular with my clients.

There is also, of course, a bigger turnover when cocktails are drunk regularly. I therefore hope that people will continue to indulge in this delightful habit, and as a last thought may I suggest a pleasant cocktail to be made at home, remembering that a simple recipe is necessary if you want excellent results?

½ strawberry brandy, ½ fresh orange juice and ½ gin.

Lionel,
Mirabelle Restaurant,
Curzon St., W 1

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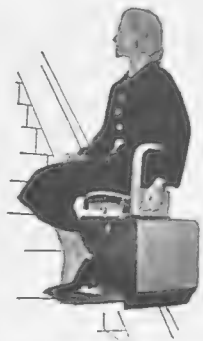
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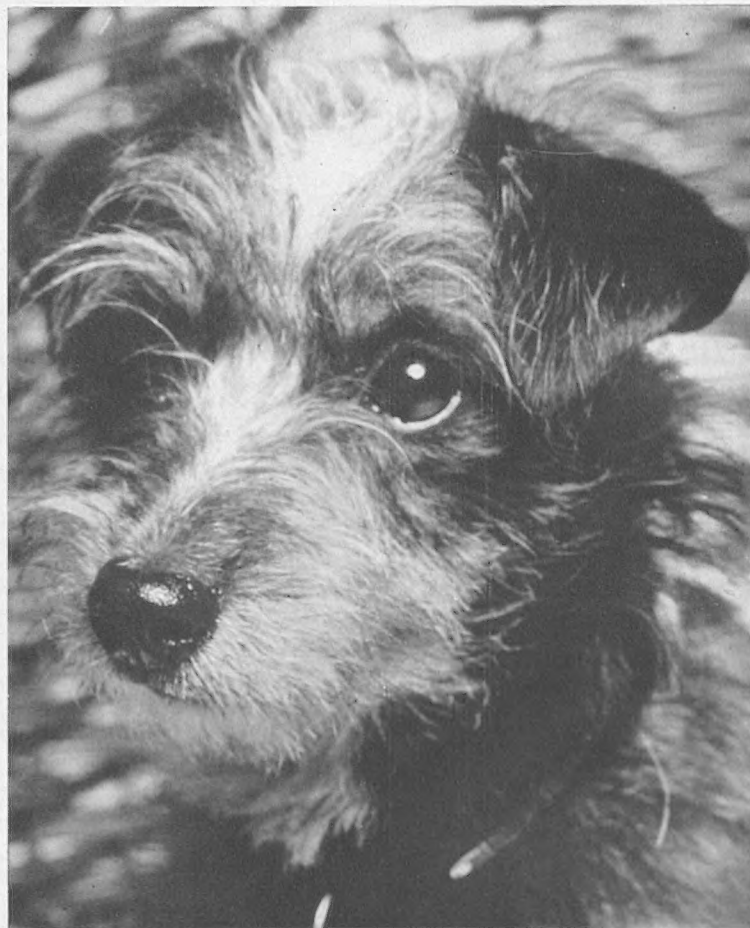
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